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THE SPARRELL PRINT, BOSTON

GARO, BOSTON
THE FLOWER GIRL

PHOTO ERA

The American Journal of Photography

VOL. XVI MARCH, 1906 No. 3

MISSES BODINE AND LEWIS WINTER

AMERICAN PROFESSIONAL PHOTOGRAPHY

THOMAS HARRISON CUMMINGS

WHEN the story of photography comes to be rightly told, whether in enduring bronze or marble or type, there are three names, in a class all by themselves, which will stand high up on the sculptured pillar of fame. Daguerre in France, Fox Talbot in England, and John W. Draper, M. D., in America. While the two former are authoritatively credited with discovering the process, to the latter belongs the credit of shortening the time necessary for exposure and making the process available for commercial purposes. To him also belongs the distinction of taking the first portrait from life ever made by photography, in the world. No story of American professional photography would be complete without an allusion to the work of Prof. John W. Draper, M. D., of the University of the City of New York.

Sir David Brewster, in the *Edinburgh Review* for January, 1843, writes as follows: "Dr. Draper, we believe, was the first who, under the brilliant summer sun of New York, took daguerreotype portraits. This branch of photography seems not to have been regarded as a possible application of Daguerre's process,

and no notice is taken of it in the reports to the French legislative bodies. We have been told that at that period Daguerre had taken no portraits, and when we consider that twenty or twenty-five minutes were then deemed necessary to get a daguerreotype landscape, we do not wonder that portraiture was unthought of in this connection."

Samuel F. B. Morse, the famous inventor of the telegraph, was associated with Professor Draper in his early photographic experiments. He writes on Feb. 10, 1855, that they commenced taking portraits together as early as 1839. And as their experiments had put them to considerable expense, they made a charge to those who sat to them, to defray this expense. Such was the early beginning of Professional Photography in America. In the brief space of time that has since elasped, some sixty odd years, photography has made wonderful strides. It has grown from a vague suggestion of an image on a metallic plate in the early days of Daguerre, Fox Talbot, Draper, and Morse, to the rich carbon or platinum print of to-day, technically superb and artistically well-nigh perfect — sometimes as beautiful as anything the painters can give; composition, tone, color, all combined to produce beauty. The arrangement of line, the development of curves, the massing of light and shade is just as an Italian master would compose a picture in the fifteenth century, giving these later samples of professional portraiture all the qualities of paintings, minus, perhaps, the color.

In making this statement, we are not disposed to underestimate the value and beauty of the early daguerreotype — because we know that, in the beginning, with the long exposure necessary, any distinct striving after artistic effect was hardly possible; while on the other hand, for pure beauty we willingly concede that some of the daguerreotypes of those early days can be ranked among the finest portraits ever taken by photography. But, as compared with this work of a later date, we contend, that the creative imagination of the artist is not so evident in the daguerreotype. In creating any work of art the artist must first think of his subject, in a certain effect or design. In photography he must think of his subject in lights and shades, beauty of line, etc., and having created the effect he imagined, he then takes its picture. In this way, the creative imagination comes into photography with design; and when they both come into any art, that art becomes a fine art. The examples of professional photography selected to illustrate this number of the PHOTO ERA have all been carefully planned, thought out, and designed by the makers. These pictures have been designed as a poem, symphony, or house might be designed. For design brings abstract ideas into organic form, and the value of design in picture making lies in the fact that it makes good the conception of the photographer in the picture. Three things, however, are necessary to make the design successful. First, the idea must be present; secondly, the artist must have a right technical knowledge of the materials through which this idea is expressed; thirdly, he must know the fundamental principles of design if beauty is to be the result.

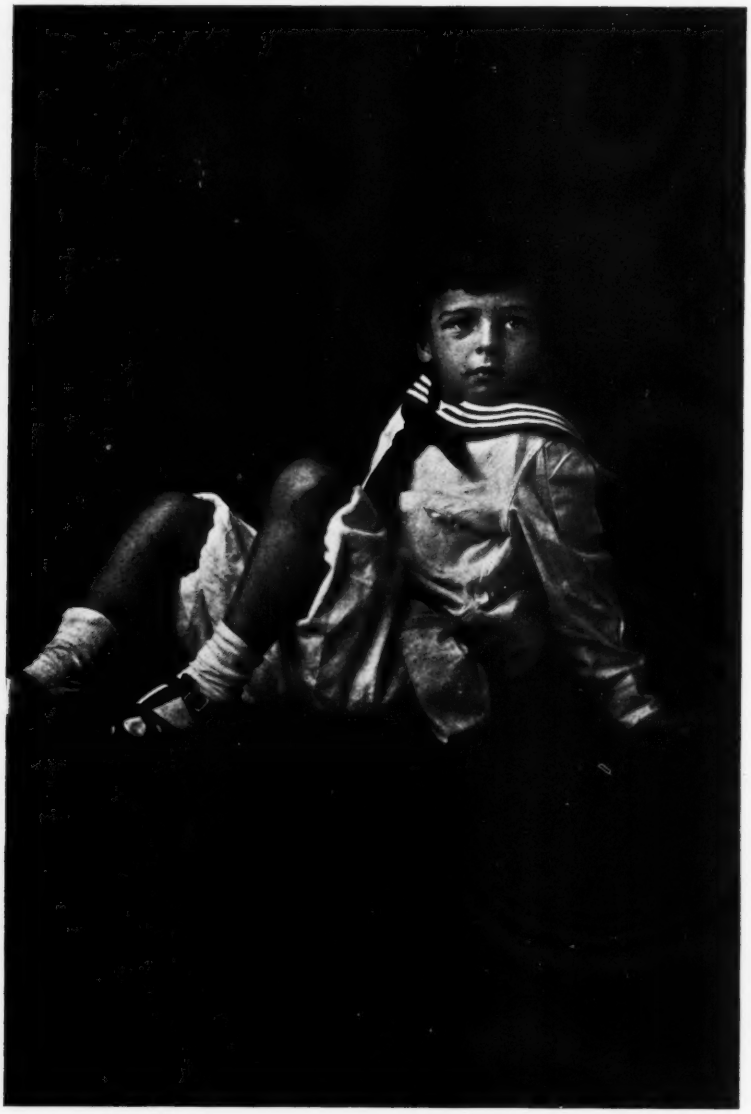
GARO, BOSTON
INSPIRATION

In all these particulars the little group of professionals whose names are associated with this article have individually and collectively excelled. Messrs. Garo, MacDonald, Strauss, Pierce, Curtis, Hoyt, Cooke, Goldensky, Knaffl and Van Norman are to-day representative names of a high order of excellence in the American photographic world. They have ideas and are all masters of photographic technique and design. Without individualizing, their pictures are strikingly original, as a whole, full of graceful curves and soft touches of light and shade. Their feeling for balance and spacing, whether conscious or unconscious, is well-nigh perfect. Their work is broad and simple, and, as any one can see, full of grace and refinement that in no way lessens the artistic strength of their compositions. Whether it be the result of inspiration or of craftsmanship, or both, they seem to have a genius for seeing and representing their sitters in a dignified and impressive way. This gift lends power and distinction and an indefinable charm to whatever they touch, and marks the difference between the master and the craftsman in photography. Such men are interesting and helpful, to say the least. By getting away from conventional portraiture, they enlarge the horizon, improve the work, and leaven the whole mass of the profession. The force of good example is such that their influence must be felt, if only in stirring good photographers to exercise their ideas and inspiring them with that first essential to all artistic work, viz.: an enthusiasm for their profession.

Some great writer has said that the salvation of all art lies in the saving sense of nationalism. Perhaps some day, when the American professional has progressed so far that he can do something really distinctive in photography, regardless of whether it is right in Paris or in London, we may see the beginning of a National School of Photography in America. The toning of color values into what they consider the right harmony, and the painful insistence that each part of the photograph shall be just so, until where all is emphatic nothing is emphatic, is one of the reasons why the American portrait photographer to-day lacks distinction in his pictures. He does not properly understand American life as he should, and therefore does not recognize the lines and motion of such a life. He makes a picture of what he sees, but his vision is not clear. He misses what is distinctively American, and the one touch that would differentiate his picture from that of others he loses. The French, English, and German artists do these things differently and better than we do, because they go back to first principles in their analysis of the sitter. Their mental equipment is such that they easily catch what is distinctive and reproduce it each in his own way. Hence we have National Schools of Photography in Europe that the American photographer would do well to study. In an address delivered before the Photographers' Association of America at the Quarter Centennial Convention in Boston, 1905, I spoke of the various schools.

Perhaps one of the strongest arguments to prove the claims of photography to be a fine art lies in the fact that it is evolutionary, like all the arts. Not only are individual workers created whose style can be easily differentiated from

MACDONALD, NEW YORK
BLISS CARMEN



STRAUSS, ST. LOUIS
YOUNG AMERICA

STRAUSS, ST. LOUIS
A"PORTRAIT

that of others, but national schools of photography are being evolved. Nay, more; national schools of photography exist. What may be dignified by the name of a national school of photography exists in Belgium, England, Germany, and in France; and even in the outlying regions of Russia, India, and Australia there exist earnest workers striving to lift photography to the rank of an art.

In Belgium we find a mixed nation, speaking two languages, and its photography is accordingly imbued with both French and German characteristics, but it is quite distinct from both. As the Flemish painters for many years have been striving to bring back the glory of their nation in art, by again reproducing national feelings, so also the photographers to-day are forming a national school by expressing national characteristics.

In England, despite the separation of photographers in two groups, the Royal and the Linked Ring, a unanimity, of thought, feeling and expression pervades the whole work. The English photographer, with few exceptions, stays at home and photographs what is about him — his meadows, his cathedrals, his people, his home; and this love of home is the keynote of English character and success. His love of truth is reflected in his care for detail, his aversion to faking, and his inclination to make straight photographic prints.

In the photographs of Demachy, Dubreuil, Puyo, Le Begue, Lemoine, Madame Binder-Mestro, and others in France, we find all of the same general character: pictures full of grace and beauty; graceful women, posed nude or wonderfully draped; pleasing genre studies and landscapes full of tender beauty and the grace of cultivated parks; all the signs of civilization, far advanced and possibly decadent. In other words, French photography portrays the national character just as the erotic and stylish French literature and the impressionistic and sensuous French paintings of to-day do.

On the other side of the Rhine, in Germany, we find quite a different style of photography. Here are the masters of simplicity in landscape and portrait composition. Every exhibition of German photography is given its key by the massive and magnificent large gum prints on one or several colors by the Hofmeisters, Kuhn, Henneberg, Perscheid, and a dozen others as strong as they. The admiration for great size is a part of the German national character. Kaiser Wilhelm is always seeking to widen German influence, to make his country great in war, in commerce, in diplomacy and world-mastery. The simplicity of the composition of these pictures reflects the German tendency to concentration, to bending all efforts to a single end. Finally, the somewhat gloomy and fantastic effect of these pictures reveals the imaginative strain so prominent in all German thought — a relic of their northern ancestry. Thus, in all things, German photography reveals the national character.

The above facts are respectfully submitted to the attention of the American professional of to-day. Now, let him show what is essentially characteristic and truly American in his pictures, since the pulsations of his heart from childhood must have opened his eyes to the real distinction that exists in American life and character.

PIERCE, BOSTON
MOTHER AND CHILD

CERAMIC PHOTOGRAPHS

H. C. TER MEER, E. E.

OF the many purposes to which photography can be applied, the production of ceramic photographs is one of the most beautiful and, at the same time, one of the most useful. By its aid, pictures of any color, or combination of colors, can be produced on porcelain, and by using suitable colors, also on glass. The objects to be decorated may be of any shape, although the photographs are most easily applied to flat or very slightly convex surfaces. It is evident that portraits, landscapes, and also exact copies of pictures can be produced in this manner. The process is eminently suitable for the production of miniatures.

Ceramic photographs can be divided into two great classes, namely, those produced with ordinary pigments, as, for instance, by the carbon process — which of course cannot be vitrified and do not withstand the action of water — and those produced with ceramic colors, or with the precious metals, such as platinum, gold, etc., and which must be burned in. They are thus vitrified and become part of the ware. These pictures resist the action of all acids, except hydrofluoric, and also the action of the atmosphere, being in fact as permanent as the ware itself. The latter group can again be subdivided into two groups; *i.e.*, the "substitution process" and the "dusting on process." The "dusting on process" can be carried out with (1) salts of chromic acid, (2) salts of iron. Of these processes, only the latter, employing salts of iron, will be described here.

This process possesses the advantage over the "dusting on processes," employing salts of chromic acid, that a diapositive is not required, the printing being accomplished with the negative.

It is based on the fact that when a solution of ferric chloride, of suitable strength, is poured on a glass plate and dried in the dark, a skin is formed, which is not hygroscopic. When this skin is exposed to sunlight, the ferric chloride is reduced to ferrous chloride by the action of the light. Since ferrous chloride is hygroscopic, it attracts moisture and becomes sticky, so that finely ground powders will adhere to it. It is evident, since the ferric chloride is reduced by the action of the light and is thus rendered hygroscopic, that a negative must be used to print from. This is an advantage, because it saves the time and labor required to make a diapositive, required in the other "dusting on processes."

The chemicals required are cheap and readily obtainable. Several formulas for preparing the solution, of which the sensitive coating is made, are in use. Of these Poitevin's and Obernetter's will be given.

Poitevin's formula

Ferric chloride	10 grams or 154 grains
Tartaric acid	5 " " 77 "
Water	100 c. c. or 3½ ounces

Obernetter's formula

Iron citrate	10	grams	or	154	grains
Citric acid	5	"	"	77	"
Concentrated solution of ferric chloride	2	"	"	31	"
Water	100	c. c.	or	3½	ounces

Dissolve the substances in the water; bring to a boil; cool, and filter.

After having carefully cleaned some glass plates (slightly larger than the required picture), and having prepared the solution according to one of the above formulas, the process is carried out as follows: —

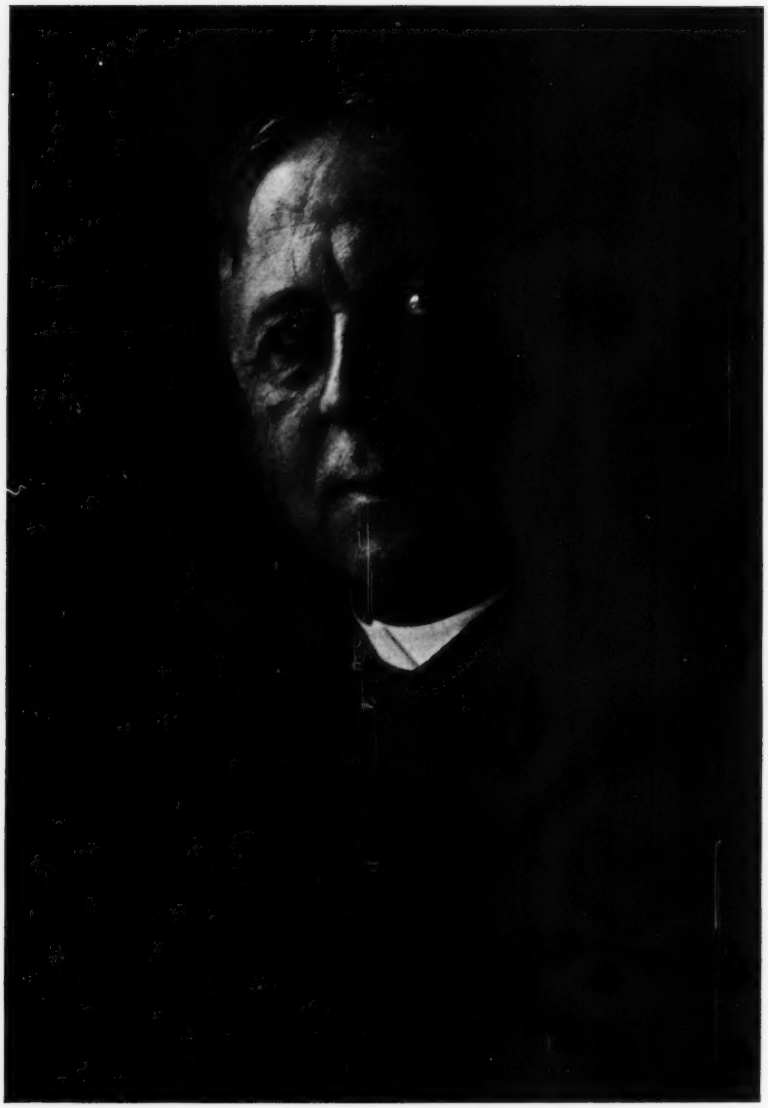
One of the clean glass plates is held in the left hand and a large pool of the sensitive solution is poured on it, near the lower left hand corner; the plate is then tilted, so that the pool spreads out over the plate, being allowed to flow, first from the lower left hand corner to the upper left hand corner, thence to the upper right hand corner, and finally to the lower left hand corner. The excess is then allowed to run off the plate, at the lower right hand corner, into a clean bottle. This solution can be used over, after filtering.

After the plate has been coated, it may be put aside to dry spontaneously in the dark, or it can be dried by the aid of heat over a stove or over an alcohol flame, in a room illuminated by artificial light, or very diffused daylight. The two latter methods of drying are preferable.

When the plate is dry and while still warm it is put into the printing frame on the negative to be printed. Generally the film side of the prepared plate is placed in contact with the film side of the negative. By this method all the details of the negative are reproduced. If it is desired to produce broad, sketchy effects, the negative is reversed, so that the glass side of it is in contact with the film side of the sensitive plate. In order to produce the same effect, a sheet of thin white tissue or tracing paper may be placed between the negative and the plate, but this method increases the time required for exposure.

The time of exposure varies, depending on the opacity of the negative and on the light. With a negative of medium opacity, an exposure of about seven minutes in direct sunlight, or about one hour in good diffused daylight, is generally sufficient.

Preparatory to development, the plate is taken out of the printing frame and placed on a cold surface, where it is allowed to remain for several minutes. This treatment is specially recommended to be used in warm weather, in summer, and when the plate was printed in sunlight. For the development of the picture a small quantity of finely ground ceramic powder color, of the desired color, is dusted on the plate and carefully spread, by a rotary motion of a wide, soft brush. This must be done carefully, more color being added from time to time, as required. By this treatment, the picture is slowly developed. When the process is complete — that is, when all the details are clearly visible — the excess of color is carefully brushed off the plate. If the plate was exposed correctly, the development will be complete in about three minutes. It is well



PIERCE, BOSTON
DR. HUNTINGDON

to remember that the picture becomes somewhat paler in firing and to develop it accordingly. If the plate is overexposed it develops too rapidly and the color also adheres to the high lights; if underexposed, the image will not take the color properly — *i.e.*, the color will only adhere to those portions representing the deepest shadows. It is essential that the air of the room in which the development is carried out is not entirely dry; it must contain a certain percentage of moisture. If, after removing the plate from the printing frame, it is breathed on, then the development can be carried out at once.

The picture being developed, it is fixed by pouring a two per cent solution of plain collodium over it. The collodium is prepared by dissolving 2 parts by weight of gun cotton in a mixture consisting of 50 parts by weight, each, of alcohol and ether. After the collodium has set, but before it has become dry, cut the film to the required size all around the picture, with a penknife, and plunge the plate into a tray of water. This will loosen the collodium film, to which the picture is now attached, from the glass. The film is now carefully floated off the glass and washed out well.

The picture is now ready to be transferred to the object to be decorated. For this purpose, the object is put into the tray of water containing the picture and the film carefully floated on, in the required position. With the aid of a soft brush, this operation is easily carried out. Care must be taken to have the picture facing the right direction, and to avoid wrinkles. They can be smoothed out, by the careful use of the wet brush, as the object is lifted out of the water. This having been accomplished satisfactorily, the object is set aside to dry spontaneously. When thoroughly dry, it is ready for firing.

Any of the ceramic powder colors on the market can be used, provided they are finely ground. For decorating porcelain, overglaze porcelain powder colors must be used; for glass, glass powder colors. In regard to the choice of colors, it will be found that any of the blues, such as royal, delft, or old blue, produce good results. Deep red brown, which is more a brownish red, violet of iron, black, as well as the dark browns, such as chestnut, bitumen, Vandyke brown, and sepia also produce good results.

COLORING LANTERN SLIDES

ELIZABETH FLINT WADE

THE artistic coloring of lantern slides is very delicate work. The slide is so small that the detail is not only almost infinitesimal, but very much crowded, and the gelatine surface, as soon as it becomes wet enough to be sticky, is easily roughened and spoiled.

To be at all successful the worker must have a good eye for color and experience in handling a brush. One's first attempt at lantern slide coloring is apt to be a disappointment, but persistence is the root of all successes, and the novice must be willing to try, and to try again.

The fault of many colored slides is that the artist paints instead of tints them, the tendency being to apply the color too thickly and in too strong tones.

The English colorists are favorable to oil colors, made to flow easily by mixing with copal varnish. The French, who excel in this work, use water-colors and the aniline colors. The latter colors will be found more satisfactory for the beginner, as they flow easily and are free from any sediment. They are in liquid form, very much concentrated, and are diluted with water to the tint required.

These colors may be bought in sets (ten colors in a set) or one may buy them singly. The latter is perhaps the better way for the beginner, who will find five colors quite enough for any attempt he wishes to make in coloring. These colors are yellow, orange, crimson, brown, and blue. The only objection to aniline dyes is that they cannot be guaranteed as permanent; but in some cases this would be an advantage rather than a fault, for time would tone down the harsh or brilliant coloring.

The necessary apparatus for coloring slides is a negative retouching frame fitted with the very finest ground glass obtainable, a dozen or more brushes, and a water-color palette. One should have three or four sizes of camel's-hair or sable brushes of the kind made specially for water-color work, and these should be of the quality that comes to a fine point when wet. In addition, one should have three blending brushes, a sable about half an inch wide and very evenly trimmed, so that the color will follow without streaking.

The water-color palette, with a double row of depressions for mixing — sixteen in all — will be found the most convenient for mixing and handling the colors, but one may use separate dishes like the small china pans that come with color boxes. The advantage of the palette is that the whole gamut of colors lies before one in its entirety, with no danger of one color mixing with another, while with the separate colors the eye must travel from pan to pan to select the tint desired.

For work one requires two or three glasses filled with filtered water and several pieces of old cotton for wiping and cleaning brushes. In addition to this, three or four bell-shaped glass covers are most convenient for covering the wet slide when it is necessary to wait for one color to dry before applying another.

The beginner will find it easier to begin with figure studies rather than with landscapes. His only difficulty — or perhaps it would be better to say his greatest difficulty — will be in getting a good flesh tint.

"Colors seen by candle-light do not look the same by day," and so to obtain colors to be shown by artificial light, the coloring itself must be done by artificial light. A gas burner fitted with a good Welsbach light is the nearest approach to the light of the stereopticon. This light can be arranged easily by using a drop light and a long piece of rubber tubing. Such a light can be set on the floor so that it shines up on to the ground glass, giving a very agreeable illumination for the work.

Lantern slides designed for coloring should be fixed in an acid bath, preferably alum, for the purpose of hardening the film. After being washed, they should be placed for five minutes in a tray of alcohol to remove all traces of grease, and in handling, the fingers should never touch the film. If the slide does not take the color smoothly, rinse and place in a diluted solution of acetic acid, twenty grains of acid to each ounce of water; rinse again and color without drying.

In coloring figure studies avoid strong, harsh tones. A soft color is much more artistic and far more pleasing to the beholder than the violent blues, reds, greens, and purples shown so often in colored slides.

A word about portraits. Never attempt to color a head which when thrown on the screen will be of heroic size. A heroic sized head on a screen never gave pleasure to any one; when colored, it is positively hideous.

The detail in the draperies of figure studies often give the desired effect of light and shadow without resorting to painting in two or more tones, thus necessitating only a simple wash over the surface. Vermilion and yellow in proper proportion makes an excellent flesh tint. It should be put on in thin washes, the desire being usually to put on too much color. Allow each wash to dry before putting on another. This is a precaution well to follow, for without it one is very apt to make them too dark. When working with figures, it is a good idea to examine the work now and then with a magnifying glass to discover defects and remedy them before it is too late.

Having learned to apply the color in even washes and in light tints, one may attempt a landscape. The stumbling block here will be the sky; but if one has studied water-color painting, his work will be comparatively easy, for the tint is applied in broad washes as in some water-color work. The color of the sky depends on the time of day the picture was taken. A bright blue sky would never do for a picture of declining day, nor a tinted sunset sky for a landscape taken at noontide; yet such things are done, and exhibited too.

Having chosen the proper tint for the sky, dip a brush in clear water and brush over the sky very quickly, using one of the blending brushes; then with a second blending brush dipped into the color wash the sky over rapidly and evenly with light strokes, taking great care that the brush does not drag on the softened gelatine. This color must be perfectly dry before a second wash can be applied; and as soon as the slide is drying it must be covered. Before beginning work make some tiny cardboard easels, of very thin board not much thicker than a visiting card. Fold a piece and from the folded paper cut a double right-angled triangle, and toward the base cut two notches projecting at the lower side. When opened out it sets firmly on the table, the slide rests on the two notches, and the glass cover is set over the slide until dry.

Having learned to color a sky evenly, one may attempt blending two or more colors. The simplest form is to try to make the effect of a sunset sky, where at the horizon line it is a rather deep orange and fades gradually upwards where it melts in a tint of blue which deepens as it approaches the zenith.

Take two blending brushes, one of which dip into the color selected for the nearest the horizon, and the other into clear water. Now with the first draw across the plate next the horizon an even band of color, and follow immediately with the brush wet in water, thinning and blending until at the edge farthest from the horizon it shows a very faint tint. The tint must be applied in a swift, even sweep of the brush, in order to get the effect aimed at.

Next take a brush dipped in blue, and beginning at the edge of the plate paint a similar band in blue, and with the wet brush blend and soften until it finally melts and blends into the band below. In applying the color to the sky it is often desirable to reverse the plate so that the superfluous moisture may run off the plate instead of into the detail of the landscape.

Water which reflects the sky usually has a tint of blue in it. In some cases the color of the water is greenish blue, sometimes grayish green, and leaping foaming water, white, with just a hint of green in the shadows.

In coloring a landscape a dilute tint of green is washed in lightly over all objects to be in that color, and when dry worked over in different shades of green, as lights and shadows seem to demand.

If buildings are included, the color must be carefully chosen, the coloring depending on whether the whole edifice seems to be starting out of its surroundings, or whether it appears in its fit and proper place. Some colorists never color a building whose original color is white, for when thrown on the screen it will of course appear white. If, however, the building has very strong high lights, it should be washed over with a dilute tint of lampblack, which will tone down the glaring lights and yet not destroy the impression of a white building.

Some natural objects, like large stones or boulders, in shadow do not require tinting, but may be left in their natural reproduction.

One will have to learn by experiment just how to mix the colors to obtain the tint desired.

Blue and yellow may be mixed to obtain almost any shade of green from light to dark, and in blue or in yellow tints. Orange and blue make a deep green, desirable for some special objects. By mixing crimson lake and Prussian blue almost any tone of purple may be obtained, predominance of crimson lake giving a warm purple, and more of the blue giving a purple in colder tones. Yellow and crimson lake judiciously mixed make a beautiful color, like the sky at sunset, and may be used to advantage as the horizon tint previously described.

Slides may be tinted in monochrome — a very desirable method for certain subjects. This is done by using plates specially prepared for monochrome, or by toning a slide with some chemical, such as uranium, etc.

One thing the colorist should bear in mind, and that is, to use soft colors, and in as simple washes as possible. Heavy, harsh coloring spoils the effect.

An artistically colored slide is a joy to the spectator, and the day will come when only such will be shown by that portrayer of the world's pageant, — the stereopticon. — *The Practical Photographer*, No. 11.

KNAFFL, KNOXVILLE
" JESUS LOVES ME "

A PHOTO-ERA TOUR IN EUROPE

(*Continued*)

Braunschweig, Leipsic, Dresden and Munich

WILFRED A. FRENCH, PH.D.

LIKE Dantsic and Lubeck, this city of the Guelphs — from whom Queen Victoria and the ex-royal family of Hanover are descended — has externally preserved a marked medieval aspect, and occupies an interesting position in the history of art. In pleasing contrast to the large public buildings are numerous fine specimens of timber architecture, both of the late-Gothic and the Renaissance periods. A peculiar feature of these buildings is that the gable end instead of the front is turned towards the street.

But coming, as we did, by special appointment — for Friedrich Ritter von Voigtlænder, being a great traveler, is not always to be found at home — we promptly sought our hotel, Deutsches Haus, and apprised the chevalier of our arrival. It was not long before he was announced as coming in person to greet and welcome us, and, leading the way, he conducted us by a short but pleasant route to the optical establishment of which he is the head. We learned from the lips of Herrn von Voigtlænder something of the history of his illustrious house, which was founded in the eighteenth century. The Voigtlænder workshops were first located at Vienna, Austria, where their activities were confined to the making of spy-glasses, reading-glasses, spectacles and terrestrial telescopes, the construction of which was simple enough when compared with advanced modern technic. Later on the productions of the firm included periscopic spectacles; also Galilean field and opera glasses — the invention of Friedrich, son of Christopher Voigtlænder. The achievements of Friedrich Voigtlænder, the third head of the house, due to cooperation with Professor Petzval, were of monumental importance and form, next to Daguerre's wonderful discovery, the most interesting chapter in the history of photography. An annoying feature of the first photographic objectives was the chemical focus, which defect Friedrich Voigtlænder obviated. The chemical and visual foci thus having been rendered coincident, the matter of obtaining a sharply-focused image was greatly simplified. In view of this important service in the interest of the beautiful art and the high and unequaled excellence of his portrait-objectives, the second Friedrich Voigtlænder was the recipient of distinguished honors from the crowned heads of Europe and at the universal exhibitions held at London, Paris and other cities. The Duke of Brunswick, whose elaborate and costly monument is one of the sights of Geneva, Switzerland, conferred upon the optician the hereditary order of knighthood, which honor carries with it the privilege, universally esteemed in Europe, of adding the prefix *von* to the family name — in itself the sign of nobility. The original chevalier was also a conspicuous figure at the Court of Brunswick (Braunschweig), to which city the optical works were transferred in 1843. The present chevalier still further increased the prestige of the house of Voigtlænder & Son by introducing the Euryscope, a universal lens, the construction of which was

WILFRED A. FRENCH
QUAINT SCENES IN BRAUNSCHWEIG

due to the extraordinary properties of the Jena optical glass, brought to a remarkable state of development under the energetic direction of Professor Abbe and Dr. Schott. Thus it was that the Collinear and other lenses, uniting extreme working-rapidity with maximum sharpness of definition, and the handy Porro Prism Binoculars, came to be added to the long list of optical achievements of this famous and prosperous firm. We were struck by the utter absence of hustling energy in the workshops, or any of the usual factory features that may be regarded as objectionable. The men worked quietly, but earnestly and industriously, each an expert of the highest intelligence and skill obtainable. The works still continue the system — inaugurated nearly a century ago — of observing strict uniformity in the separate units and in the finished product. Each completed instrument is submitted to a rigid test and must conform to a high standard of excellence and efficiency — Herr von Voigtlænder personally superintending this work — before it leaves the establishment. This accounts for the fact that all the lenses of a certain size and of a given series will be found uniform in every respect, even to focal length.

Leipsic, of university fame, the largest center of the book trade in the world and the seat of the supreme imperial law-courts, and, although the third important city of the German empire, offered little that "fills the eye and expands the soul." There are, however, many landmarks of great historical interest; as, for instance, the town-hall (*Rathaus*), nearly a half century old. The *Neue Rathaus*, of noble and imposing proportions, is nearly completed, and impressed us as one of the most magnificent buildings we had ever seen. Our musical enthusiasts were reminded that Richard Wagner was born at No. 3 Bruehl-strasse, in 1813, and that the new *Gewandhaus*, of musical fame, possessed remarkable architectural beauty. We permitted ourselves to be convinced and recorded the fact photographically. According to our mental guide-book, we were scheduled to pay our respects to Nicola Perscheid, the celebrated photographer, examples of whose powerful portraiture have been published in every first-class photographic magazine of Europe, also, and exclusively, in the PHOTO-ERA among the American journals. His establishment, including his private apartments, occupies several floors and, conducted by our hospitable host, we noted everywhere evidences of culture and prosperity. Mr. Perscheid's marked artistic accomplishments, mingled with a strong and magnetic personality, have made him a leader among men, and he counts among his personal friends men foremost in German art, music and science. Of brilliant education and cultivated tastes and, above all, being an artist of sound training and lofty ideals, Mr. Perscheid interprets with astonishing success the character of his distinguished models. This rare ability enables him to occupy a commanding position among the world's greatest photographers. In spite of his industry he finds time to still further develop his tri-color process, in which field he has attained considerable success. He told us of his long-cherished desire to locate in Berlin, which city would afford him a still larger field of activity. He is now established at No. 6a Bellevue-strasse,

WILFRED A. FRENCH SCHLOSS DANKWADERODE, BRAUNSCHWEIG

in the German capital, being peculiarly equipped to ignore conventional forms in art and to demonstrate the value of the new photography. Reports from authoritative sources indicate that Mr. Perscheid has taken Berlin by storm with his forceful portraits and that his appreciation and success have been won from the highest social circles. He has become, within the short period of one year, the *elite* photographer *par excellence* of Berlin.

The afternoon of our last day in Leipsic was devoted to a visit to the famous battlefield, a short distance from the city. The *Drei-Kaiserschlacht*, as the Germans frequently refer to it, was fought in 1813 and is, perhaps, the most prolonged and sanguinary struggle on record, nearly 500,000 men being engaged, of which less than one third were on the side of the French emperor, which great inferiority in numbers was the chief cause of Napoleon's defeat. From the Napoleonstein we obtained an excellent view of the historic plain, but passed most of our time in the neighboring *Gasthaus* to the Napoleonstein, which contains a large and interesting collection of reminiscences of the battle and other relics of the period. None of our party will soon forget the emotion with which we gazed upon the death-mask of the hapless and beloved Queen Louise, the haunting beauty of whose features will linger long in the memory.

Dresden, appropriately styled the Florence of the North, held us spellbound by its many beautiful features. Its favorable position on the high banks of the Elbe — spanned by several noble bridges — exerts a potent, irresistible charm, and the climate, mild and equable during the winter months, helps to make Dresden a favorite winter resort. While the territorial expansion of the city during the past twenty years has been extraordinary, it has been gradual and natural, and one observes a fine sense of proportion in the plan of the newer portions, particularly the English quarter. There is a feeling of spontaneity in the extension of the old city limits and no evidences of straining after effects that are incongruous or absurd. The architectural beauties are manifold, from the Grand Opera House to the Marien-Brücke crossing the Elbe. The moment we gazed from the windows of our hotel, near the Zwinger, we declared in favor of doubling the length of our stay and made preparations for propitiating the photographic muse. But while photography has successfully familiarized stay-at-homes with the gems of standard architecture, the contents of art-galleries and places of interest throughout the world, it has been of little or no assistance in revealing the wonders of such museums as the Green Vaults, where we spent several hours most delightfully. Recalling an interesting excursion I had made in 1889, to the Royal Porcelain Factory in the Royal Castle of Albrechtsburg at Meissen, a little distance up the Elbe, I induced my friends to set aside the greater portion of a day for a trip to the Königlich Sächsische Porzellan-Manufaktur. Thus they had an opportunity to observe the manufacture of the genuine Royal Dresden and learned, for the first time, the meaning of the trade-mark of the pair of crossed swords, impressed in numerous modifications on the bottom of every piece of Royal Dresden China. They were also taught to distinguish between the real Royal Dresden and imitations, made either at Dresden or Meissen, as well as the value of different pieces, dating from the various periods of manufacture beginning with the year 1710, and ending in 1796, when the glory of the manufactory at Meissen ceased. How much of this exceedingly valuable information the members of the party retained, I am unable to say, but I was told that their pencils flew with lightning rapidity. The kodaks, though charged and ready for action, were of no use on an occasion like this. Portable phonographs, as substitutes for shorthand, would have proved more useful. The time, which had never seemed more precious, slipped away almost imperceptibly between sight-seeing, photographing and the opera; still we found time to look up several local photographers of note. We called on Hugo Erfurth in the Reissiger-strasse, portraitist; Edwin Raupp, No. 30 Prager-strasse, portraitist and landscapist, and Joseph Krauss, Karcher-Allee, landscapist.

Munich, the Olympian abode of art and music! We camerists were an impressionable lot; none of us, if necessary, fit to earn our living by our noble and beautiful art. Arriving on the eve of the Wagner performances at the new Prince Regent Theater — under the personal direction of the famous Ernst von Possart — when the city was filled with music-lovers from Europe and

America and the very air charged with the inspiring strains of the master, we were in no condition to resist such captivating influences. That evening we sat in the little parlor of the Marienbad Hotel and, with cameras reposing peacefully in our laps, we held a council of war. To photograph, or not to photograph — that was the question. A unanimous vote soon decided the temporary fate of our muse, and what might have resulted in favor of half-hearted and desultory picture-taking lost the day. Our next step was to secure seats for the opera, an operation fraught with serious and quite unforeseen difficulties. The tickets had been sold by subscription and none was left. We learned from a friendly source that tickets could be hired from certain private individuals at an advance of only five marks, making the total cost of each performance twenty-five marks, or $6.25. But seeing Europe at an average expenditure of $3.00 per day was to receive a black eye; besides, most of us balked at paying an exorbitant price for an operatic performance. After giving the matter due consideration, this being our only real extravagance of the journey, those able to afford the luxury decided in favor of six operas, viz., *Tristan und Isolde*, *Die Meistersinger*, and the *Ring* — consisting of *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Die Götterdämmerung*, saying to one another, like Rip Van Winkle, "Vell, I vont count dis vone." This meant earnest preparation for most of us, and much of our valuable time was spent in a desperate struggle with the intricacies of the indispensable Wagnerian texts, where the easy, practical knowledge of German of our party proved most useful, though by no means adequate. These festival performances, inaugurated several years ago and, in general excellence, quite on a par with those at Bayreuth — many qualified to judge considering them even superior — have quite proved their worth, and press-accounts have familiarized music-lovers throughout the world with the details of these standard representations. What need, therefore, to describe them anew? Suffice it to say that we were surprised, thrilled and exalted by the marvelous creative genius of the master, the majestic stage effects, the inspiring interpretations of the devoted band of artists and the classic beauty of the musical temple. While under this potent spell we photographed but little, yet found time to admire the genius of the men who have glorified Munich, visiting the Pinacothek, the Glyptothek, the Ruhmeshalle with Schwanthaler's gigantic statue Bavaria, the Maximilianeum, etc. On our way to the last-named edifice, strolling along the Maximilian-strasse, we stopped to contemplate the superb bronze figure by Zumbusch, of Benjamin Thompson, Graf von Rumford, a native American, whose career is one of the most remarkable in modern history. Born in Woburn, Massachusetts, Benjamin Thompson displayed in his early youth traits of an unusually brilliant and versatile mind. Though an ardent Tory, he offered to fight for the cause of Colonial independence, but his services were rejected. His abilities did not go begging, however, for the British government, appreciating in particular his rare executive capacity, at once sent him on an important diplomatic mission. We afterwards find Thompson at the court of Munich, where by reason of his superior mental gifts

WILFRED A. FRENCH STATUE OF COUNT RUMFORD, MUNICH

and personal attributes he attained to a position of power and influence, having been accorded high military rank and the office of councilor of state. His brilliant military and administrative genius was expressed in achievements of such importance, that he rose rapidly to the rank of lieutenant-general, commander-in-chief and minister of war. His remarkable career culminated in his being created Count of the Holy Roman Empire, when he chose Rumford — now Concord, capital of New Hampshire, where he first experienced prosperity — as his titular designation. In the versatility of his talents and the brilliancy of his performances Thompson much resembled his illustrious cotemporary, Benjamin Franklin, but differed from him in political views. As a scientific investigator Count Rumford's fame rests upon his discovery of the convertibility of mechanical energy into heat. The beautiful and extensive park in Munich, known as the English Garden, attests his skill as a landscape architect. In following the lines of this statue of the brilliant American — a bronze replica of which has recently been erected in Woburn, Massachusetts — one is reminded that Thompson was a person of tall stature, a model of manly beauty in form and feature, with the bearing of a courtier.

My account of a visit to Salzburg, in 1889, so stirred my companions that it was decided to close our visit to Munich with an excursion to this lovely city, the birthplace of Mozart, just across the Austrian border. In view of the promise of a rich harvest of pictures, this was to be a truly photographic expedition. We were not disappointed, for Salzburg is said to share with Constantinople and Naples the proud distinction of possessing one of the most beautiful situations in the world and, on account of its enchanting scenery, it offers con-

ERNESTA DELSARTA-POSSART
AS FREYA IN "DAS RHEINGOLD"

stant delights to the eye. It is a veritable photographers' paradise. We ascended the old feudal castle and fortress of Hohensalzburg, rising majestically above the town, and there, within and without the historic ramparts, we fairly reveled in a feast of picture-taking, our enthusiasm spending its force only at the approach of dusk. Among the many views which we secured on that memorable day, was one from the lofty watch-tower of the Burg, with the city stretched out before us. At our very feet lay the magnificent cathedral of white marble — one of its towers in process of repair — the Residenz-Schloss, the Franciscan Church and many other prominent buildings; at the right, the extensive Capuchin Monastery, near which stands the Mozart Cottage — in which the great melodist completed his *Magic Flute* — and, beyond, sinuously coursing its way, like an enormous serpent, the River Salzach, fading away among the hills in the dim distance. With the fading light we walked past Schwanthaler's fine statue of Mozart to the Getreide-Gasse, and visited the little room on the third floor where the composer of *Don Giovanni* first saw the light of day. On our return to Munich that evening, a three-hour run by train, we voted Salzburg a success, not forgetting that this most delightful and profitable excursion had been made

WILFRED A. FRENCH
SALZBURG FROM FORTRESS HOHENSALZBURG
SALZBURG AND FORTRESS HOHENSALZBURG

at the relatively low cost of eighteen marks to each person, *tout compris*. In bidding farewell to Munich, it would be obviously unfair not to acknowledge her indisputable superiority over every city on the globe in the matter of *Lagerbier*. As brewed here, *Münchener Hofbräu* is preeminently the king of beverages; nay, it is the *Spatenbrau* or, perhaps, the *Münchener Kindl*, if not the *Löwenbräu*. We enjoyed them all, and easily became converts to the worship of Gambrinus. Since our return home we have made the discovery that these unrivaled brews, in order to be fully enjoyed, should be drunk on their native heath; for their admirable qualities suffer slight impairment from transportation across the ocean.

(To be continued.)

NOTES ON THE PHOTOGRAPHY OF MARINE LIFE

F. MARTIN-DUNCAN

PHOTOGRAPHING the creatures that dwell in the sea is one of the most difficult and exasperating tasks one can well attempt to accomplish. It is a branch of natural history photography which I can strongly recommend to any one who is "looking for trouble," for he will find it "right there," as our American cousins say, and plenty of it. Personally, many of the most trying experiences I have had to face and conquer as a naturalist photographer, have been in connection with marine life. Ordinary fishes are bad enough models to deal with, but the octopus, and its cousin the cuttlefish, are almost enough to turn your hair gray. In a moment they can hopelessly cloud the water in a large photographic tank, that has taken you an hour's hard pumping with a hand-pump to fill. Then there is nothing for it but to fish Mister Octopus out of the tank, run off the water, thoroughly clean every corner of the aquarium, and once more fill it from your filter-pump, and then go through the whole performance again.

But although there is such a lot of mess and bother, and so many almost heartbreaking difficulties to be overcome in the production of really striking and good work, marine photography is wonderfully absorbing and interesting, and is worthy of far more attention than it has at present received. To do good, useful work, you must have plenty of time at your disposal, a real interest in your subject, a large stock of patience, and an absolute determination to conquer all difficulties.

As regards apparatus, a good reflex camera, fitted with an anastigmat lens and focal-plane shutter, is the best type of camera for the work, as it enables one to watch and focus right up to the instant of exposure; and a very rapid orthochromatic plate, without a filter, should be used for most subjects. The aquarium that is to be used when photographing fishes and other denizens of the deep, requires careful consideration in its construction. It is important that only the very best plate glass, absolutely free from all scratches, air-bells, or other blemishes, should be used.

All rock-work, weeds, etc., must be most thoroughly and carefully washed and cleaned before they are placed in the photographic tank, to free them from all dirt and slime that would cloud the water. As there is always a certain amount of matter held in suspension in sea-water, that which is used in the photographic tank must be filtered, and for this purpose one of the rapid filter-taps will be found very useful. It is most important that the water should be clear, otherwise it is impossible to obtain satisfactory results. When the day is hot and the water in the tank cold, the glass will require to be thoroughly wiped or polished every few minutes; for it should always be remembered that unless the glass is absolutely clean and dry, it is impossible to obtain a good photograph.

In making up the background, great care should be taken that as far as possible it may closely resemble in every way the natural environment of the fish to be photographed; and at the same time, it should be as simple as can be, so as not to draw the attention away from the principal objects.

Fishes will be found to have very strong individualities, and this applies not only to various species, but to different individuals of the same kind. Therefore it is necessary to study each new specimen before attempting to photograph it. Some fishes will submit quite quietly to being handled, while others will almost go mad with fright at the least touch.

On placing a fish in the photographic aquarium, it will swim rapidly backward and forward, from one end of the tank to the other, seeking some dark, sheltered spot; or it may dash about in a great state of alarm. It is no good to attempt to photograph the fish while it is in that condition, because it would give an utterly false idea of its appearance under natural conditions. The only way to succeed is to be patient and watchful until the fish has settled down in its new surroundings, when it will sooner or later assume the desired pose and the photograph can be taken.

The would-be photographer of marine life will find that many fishes have that peculiar chameleon-like power, to a greater or lesser degree, of changing their color and markings so that they tone with their surroundings. This peculiar power, although very useful to the fish, is particularly trying for the photographer, making it difficult for him to obtain a good photograph in which the fish stands out well from its surroundings.

Apart from the animal life of the sea, its flora is capable of producing endless beautiful and interesting subjects for the photographer. Every rock-bound pool contains a rich harvest of seaweeds, exquisite alike in form and color. To the photographs of the entire plant growing in its natural environment additional interest will be added if the wonderful fruiting organs are collected, mounted in "Dean's Medium," and photographed under the low powers of a microscope. Really there is no end to the interesting work to be done along the seashore, and any one who has the patience and the time to take up this somewhat difficult and neglected branch of photography will always find plenty of subjects for his camera. — *The Photographic Monthly.*

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THE INTEGRITY OF THE ILLUSTRATED LECTURE

WILFRED A. FRENCH, PH. D.

WE have pointed out in these pages, from time to time, the services photography has rendered science and art, and the extent which photography in various ways serves education, will form the subject of a future article. But we wish now to invite attention, to an educational feature, which, while not in the strictest sense photographic, owes its present efficiency and importance primarily to photography. We refer to the optical lantern or stereopticon, as employed in connection with one of the most popular forms of public instruction and entertainment, viz. the illustrated lecture. It is not so much the apparatus itself, as the character of the screen-pictures — to coin a word for the illustrations projected upon the screen — that engages our attention here. Unless the giver of an illustrated lecture can place before his audience absolutely correct and truthful screen-pictures, he falls short of the task he has set himself. The injury — we will not say deception — wrought upon the credulity of a trusting and intelligent audience, when he fails to do this, is serious. The impressions, thus imparted, are naturally vivid and, therefore, difficult of speedy correction or effacement. If the audience, before whom inaccurate lantern illustrations are shown, is cultured or critical and, as is sometimes the case, as well informed on the subject as the lecturer himself, the veracity or mental equipment of the latter is likely to be questioned. Lantern-views of unimpeachable truthfulness and the greatest possible technical excellence, by makers of the highest repute of Paris, London and New York, can now be purchased or even rented at a nominal price, so that there is no excuse for withholding from even the most critical audience faultless and artistic representations of the masterpieces in sculpture and architecture, or gems of natural scenery and views from any part of the world. If the lecturer cannot trust his own judgment, let him consult an honest dealer or, better still, a reputable manufacturer of such pictures. This is where an adequate knowledge of photography is useful, either in the intelligent discrimination shown in the purchase of lantern-views or in personally making them. If the latter course is adopted and original negatives are not available, intelligent care is necessary in the selection of photographs to be copied — originals, if in good condition, are decidedly preferable — and then comes the difficult process of lantern-slide making. Lantern-views of paintings, plain or colored, are generally unsatisfactory. Dealers rarely carry them and the lecturer usually has them made by a professional lantern-slide maker. The latter's skill is generally superior to the excellence of the photographs furnished him. Photographs of oil-paintings — from the European art galleries, for instance — intended as originals for lantern-slides, should be chosen with intelligent discrimination. Preference should be given those by makers of established reputation, viz. Braun, Anderson, Brogi, Alinari and Hanfstaengl. Of course, photographs made by the isochromatic process are the best, as they possess

the maximum accuracy of color values and tonal gradations. Lantern-slides made from these prints are infinitely more correct and satisfactory than the best of colored slides, at least, as made at the present time. When the trichromic process shall have been successfully applied to the production of lantern-slides, we shall probably be ready to change our opinion, but not until then. Therefore, when a lecturer of high reputation for learning and eloquence delivers before a cultivated Boston audience an illustrated lecture, assisted by screen-pictures of masterpieces of Italian art, the color of which is bad and incorrect, insisting that they are faithful copies of the original paintings, we feel duty bound to remonstrate. Some of the pictures, projected on the screen, are not made even from original photographs, but from engravings, for the reason, we suppose, that they can be the more easily colored. A large portion of the audience is certain to have traveled extensively in Europe and will, probably, recognize the inadequacy of the reproductions which they are asked to admire.

Now, when the character of the screen-picture is beyond expert criticism, as is often the case, the illustrated lecture is not only instructive and convincing, in the highest degree, but offers an ideal substitute for the object or scene represented.

THE INTERNATIONAL PHOTOGRAPHIC EXHIBITION AT PARIS, 1906

APPRECIATING the immense advance which photography — both as an art and a science — has made during the last thirteen years and since the first International Exhibition was held in Paris, in 1892, our friends in France are taking steps to organize a similar show this year. According to the preliminary circular, sent out by the committee in charge, there are no less than 280,000 amateur photographers in France, *i.e.*, so far as registered; but it is safe to assume that this represents only a part of the total number actually using cameras, as a pastime, in France at the present time. It is further stated that in that country over 70,000 persons are actually employed in connection with the various photographic industries, while the French photographic trades represent a revenue exceeding two hundred million francs or forty million dollars. According to the circular, now before us, these estimates are about twice as large as those of 1892, the date of the last International Photographic Exhibition at Paris, and, in view of this remarkable growth of photography in popularity and general importance, many eminent and influential men in France have consented to give their material support to the affair, which is to be held in the Grand Palais des Beaux Arts, situated between the Avenue des Champs Elysées and the Seine, close to the magnificent Bridge of Alexander III. The exhibition will open July 16 and continue till October 10. The scientific, artistic, industrial and commercial sides of photography are to be fully represented. Preparations have been

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A FOND MEMORY

made to include collections of work from every country, where photography and its allied processes are practised.

The exhibition will be divided into thirteen sections, comprising altogether sixty-three classes. The scope and extent of these will be seen from the following brief summary of the prospectus: —

SECTION I deals with the historical side of photography. SECTION II includes all applications of photography to science. In this section the exhibition is assured of support from and the cooperation of a large number of scientific institutions in France and other countries. Daily lectures and demonstrations by leading exhibitors are to be a feature.

SECTION III is for the educational application of photography. SECTION IV contains the classes that will appeal most to our readers, and will undoubtedly attract the greatest number of contributions from amateur photographers in this country. It will include amateur and pictorial photography in all its phases. Four classes are announced.

A jury will be appointed to make awards in each class or section. These awards will consist of diplomas for every exhibitor and medals or *objets d'art.*

A list of forty prominent French personages, high in the world of art and science, who have given their support to the undertaking, is printed on the prospectus. Among those are M. Berthelot, the father of acetylene, and an illustrious statesman; M. Casimir-Perier, a former president of the French Republic; M. Dujardin-Beaumetz, Minister of Fine Arts; Professor Lippmann, known to every photographic worker; M. Becquerel, of the Academy of Sciences; and Colonel Laussedat, honorary director of the Conservatoire des Arts et Métiers. This augurs well for the success of the undertaking.

Applications for full particulars and entry forms should be made as soon as possible to M. Louis Gastine, Commissaire Générale Exposition Internationale de la Photographie, Grand Palais des Champs-Elysées, or 12, Place Vaugirard, Paris.

They are: (1) Pictorial amateur photography — French and foreign schools ("foreign" includes English); (2) Photographic Societies' work; (3) Individual work by amateurs; (4) Record and Survey photography.

SECTION V will deal with press photography; SECTION VI, Professional photography; SECTION VII, Photographic publications; SECTION VIII, Photographic products; SECTION IX, Materials and apparatus; SECTION X, Photomechanical processes; SECTION XI, Industrial photography; SECTION XII, Photographic illustration work; SECTION XIII, Commercial photography.

In an exposition that seems to promise so much, we regret to learn that several of the leading manufacturers and dealers of France cannot be officially represented. The Syndical Chamber of Manufacturers and Dealers refuse to participate, and notify us that the French Photographic Society, the Photo Club of Paris, and others "will abstain from all participation in any exposition that is not official or organized by syndicates or photographic societies." We cannot understand their position, but give these facts to our readers as an item of news.

COBURN'S EXHIBIT AT THE ROYAL

GEORGE BERNARD SHAW

On Tuesday, February 6, was opened at the rooms of the Royal Photographic Society, 66 Russell Square, W. C. London, an exhibition of the photographs of Alvin Langdon Coburn, of Boston. The following appreciation of Mr. Coburn's photographs is taken from the catalogue of the exhibition and is from the pen of George Bernard Shaw: —

MR. ALVIN LANGDON COBURN is one of the most accomplished and sensitive artist-photographers now living. This seems impossible at his age — twenty-three; but as he began at eight, he has fifteen years' technical experience behind him. Hence, no doubt, his remarkable command of the one really difficult technical process in photography — printing. Technically, good negatives are more often the result of the survival of the fittest than of special creation: the photographer is like the cod which produces a million eggs in order that one may reach maturity. The ingenuities of development which are so firmly believed in by old hands who still use slow "ordinary" plates, and develop them in light enough to fog a modern fast colour-sensitive plate in half a second, do not seem to produce any better results than the newer timing system which is becoming compulsory now that plates are panchromatic and dark rooms must be really dark. The latitude of modern plates and films, especially those with fast emulsions superimposed on slow ones, may account partly for the way in which workers like Mr. Evans get bright windows and dark corners on the same plate without overexposure in the one or underexposure in the other. And as to choosing the picture, that is not a manipulative accomplishment at all. It can be done by a person with the right gift at the first snapshot as well as at the last contribution to The Salon by a veteran. But printing remains the test of the genuine expert. Very few photographers excel in more than one process. Among our best men the elder use platinotype almost exclusively for exhibition work. People who cannot see the artistic qualities of Mr. Evans' work say that he is "simply" an extraordinarily skilful platinotype printer, and that anybody's negatives would make artistic pictures if he printed them. The people who say this have never tried (I have); but there is no doubt about the excellence of the printing. Mr. Horsley Hinton not only excels in straightforward platinotype printing, but practises dark dexterities of combination printing, putting the Jungfrau into your back garden without effort, and being able, in fact, to do anything with his methods except explain them intelligibly to his envious disciples. The younger men are gummists, and are reviled as "splodgers" by the generation which cannot work the gum process.

But Mr. Coburn uses and adapts both processes with an instinctive skill and range of effect which makes even expert photographers, after a few wrong guesses, prefer to ascertain how his prints are made by the humble and obvious method of asking him. The device of imposing a gum print on a platinotype

ALVIN LANGDON COBURN FREDERICK H. EVANS

— a device which has puzzled many critics, and which was originally proposed as a means of subduing contrast (for which, I am told, it is of no use) — was seized on by Mr. Coburn as a means of getting a golden brown tone, quite foreign to pure or chemically toned platinotype, whilst preserving the feathery delicacy of the platinotype image. Lately, having condescended to oil painting as a subsidiary study, he has produced some photographic portraits of remarkable force, solidity, and richness of colour, by multiple printing in gum. Yet it is not safe to count on his processes being complicated. Some of his finest prints are simple bromide enlargements, though they do not look in the least like anybody else's enlargements. In short, Mr. Coburn gets what he wants one way or another. If he sees a certain quality in a photogravure which conveys what he wants, he naively sets to work to make a photogravure exactly as a schoolboy with a Kodak might set to work with a shilling packet of P. O. P. He improvises variations on the three-color process with casual pigments and

a single negative taken on an ordinary plate. If he were examined by the City and Guilds Institute, and based his answers on his own practice, he would probably be removed from the classroom to a lunatic asylum. It is his results that place him *hors concours*.

But, after all, the decisive quality in a photographer is the faculty of seeing certain things and being tempted by them. Any man who makes photography the business of his life can acquire technique enough to do anything he really wants to do; where there's a will there's a way. It is Mr. Coburn's vision and susceptibility that make him interesting, and make his fingers clever. Look at his portrait of Mr. Gilbert Chesterton, for example! "Call that technique? Why, the head is not even on the plate. The delineation is so blunt that the lens must have been the bottom knocked out of a tumbler, and the exposure was too long for a vigorous image." All this is quite true; but just look at Mr. Chesterton himself? He is our Quinbus Flestrin, the young Man Mountain, a large, abounding, gigantically cherubic person who is not only large in body and mind beyond all decency, but seems to be growing larger as you look at him — "swellin' wisibly," as Tony Weller puts it. Mr. Coburn has represented him as swelling off the plate in the very act of being photographed, and blurring his own outlines in the process. Also, he has caught the Chestertonian resemblance to Balzac, and unconsciously handled his subject as Rodin handled Balzac. You may call the placing of the head on the plate wrong, the focusing wrong, the exposure wrong, if you like, but Chesterton is right, and a right impression of Chesterton is what Mr. Coburn was driving at. If you consider that result merely a lucky blunder, look at the portrait of Mr. Bernard Partridge! There is no lack of vigour in that image; it is deliberately weighted by comparative underexposure (or its equivalent in underdevelopment), and the result is a powerfully characteristic likeness. Look again at the profile portrait of myself *en penseur*, a mere strip of my head. Here the exposure is precisely right, and the definition exquisite without the least hardness. These three portraits were all taken with the same lens in the same camera, under similar circumstances. But there is no reduction of three different subjects to a common technical denominator, as there would have been if Franz Hals had painted them. It is the technique that has been adapted to the subject. With the same batch of films, the same lens, the same camera, the same developer, Mr. Coburn can handle you as Bellini handled everybody; as Hals handled everybody; as Gainsborough handled everybody; or as Holbein handled everybody, according to his vision of you. He is free of that clumsy tool — the human hand — which will always go its own single way and no other. And he takes full advantage of his freedom instead of contenting himself, like most photographers, with a formula that becomes almost as tiresome and mechanical as manual work with a brush or crayon.

In landscape he shows the same power. He is not seduced by the picturesque, which is pretty cheap in photography and very tempting. He drives at the poetic, and invariably seizes something that plunges you into a mood,

whether it is a mass of cloud brooding over a river, or a great lump of a warehouse in a dirty street. There is nothing morbid in his choices. The mood chosen is often quite a holiday one; only not exactly a Bank Holiday: rather the mood that comes in the day's work of a man who is really a free worker and not a commercial slave. But anyhow, his impulse is always to convey a mood and not to impart local information, or to supply pretty views and striking sunsets. This is done without any impoverishment or artification. You are never worried with that infuriating academicism which already barnacles photography so thickly — selections of planes of sharpness, conventions of compositions, suppression of detail, and so on. Mr. Coburn goes straight over all that to his mark, and does not make difficulties until he meets them, being, like most joyous souls, in no hurry to bid the devil good morning. And so, good luck to him, and to all artists of his stamp.

UNESSENTIAL

The thing that troubles me most, begad,
    Says I to myself, says I;
The thing that I think about most, my lad,
    Is why — why — why?
    Why are we born to die?
    And why do we fight and lie
For a little space in a useless place
That we cannot keep and we may disgrace? —
    Says I to myself, says I.

I needn't trouble you then, my lad,
    So answered myself to me;
The "why" don't cut any ice, begad —
    The "how" is the thing, you see;
    For the "why" in the case, maybe,
    Will be plain when your soul's set free;
But if you wait for your final fate
To learn the "how," it will be too late —
    So answered myself to me!

And it's good advice that you give, begad,
    Says I to myself, says I;
For a fellow has got to live, my lad,
    As sure as he's got to die.
    So it's up to you to try
    Your best, as the days slip by,
To do your task till the years unmask
The secret at last — and then you can ask,
    And perhaps they'll tell you why!

—*Cleveland Leader.*

GOLDENSKY, PHILADELPHIA
IN THE STUDIO

COMPOSITION AND THE PHOTOGRAPHIC ART

RICHARD HINES, JR.

IN applying the principles of composition to the photographic art, the amateur need not burden himself with rules and regulations as to the proportion, amount, or location of light and shade in his picture. Good results can be as well obtained by avoiding faults as by looking for virtues, and it is rather better that the photographer should carry clearly in his mind ideas of what he should avoid, than that he should try to apply in impossible places effects of light and shade that he believes to be desirable.

Much of value can be learned by a careful study of pictures that possess recognized artistic merit. He who acknowledges that he understands but little of the theory of composition should confine himself to the study of pictures that are recognized as good, and avoid the study of those that simply appeal to his personal ideas.

The amateur photographer usually makes pictures for one of three purposes — to commemorate an event, to illustrate a fact, or to make a picture. In the first of these, composition is rarely considered, as the occasion does not usually permit of sufficient forethought; but forethought can be given to these details, and invariably enhances their value when the results are finally obtained.

An amateur, who was desirous of securing a photograph of a fire engine going into action, carefully looked up the location of the various enginehouses and, selecting one that suited his fancy, he chose the time of day that the lighting would be proper, and calmly set up his camera to wait for a fire. This may seem ridiculous at first reading, but when it is considered that he had a definite object in view, and that he believed that the time spent in accomplishing that object was worthy of it, one may appreciate the satisfaction with which he developed his plate after he had secured what he wanted. It was necessary for him to visit the spot several days before he got the chance that he wanted, but when he released his shutter his patience was rewarded, and the result certainly justified his efforts.

The accessories were all there just as he would have them, and the picture appeared as accidental as though the idea of making it had not occurred to him until he heard the engine coming down the street. The result, however, was one that could have been obtained by no other method.

The arrangement of the average professional gallery, with its numerous devices for lighting by direct and reflected light, is not made for the purpose of securing short exposures, but for the purpose of securing good composition. In speaking of the lighting of a subject, what is meant is the composition of its light and shade. In portraiture this effect at composition is expended almost entirely upon the face. In genre work it is devoted to the whole figure and accessories. Many amateurs believe that if they can secure the figure as they desire it, the accessories may be obliterated. Such is not always the case,

COOK, PHILADELPHIA
MAIDENHOOD

however, and it is best to remove from the field of view every detail that would be incongruous with the subject. This sometimes involves a great deal of trouble, — but trouble in all work is necessary in order to accomplish good results.

In making a photograph illustrative of costume, or a character study, its value is much enhanced by avoiding the introduction of improper accessories. Often we see professional photographs of patrons arrayed in classic drapery, while the background is the conventional studio ballustrade of modern times. Even in such work, the light and the shade on the figure must be divided into pleasing proportions, or the eye will wander over the entire subject in a restless sort of way that destroys the feeling of unity. Metallic objects catch the light and produce reflections that are likely to give a mottled appearance to a figure. Where these metallic objects are part of the costume, they may be subdued by retouching, but in many cases they must be avoided by a manipulation in lighting and development.

In photography out of doors, the aim is usually to produce a picture, and as has been said before, undue prominence should not be given to any object or series of objects. It is the light and shade that please the eye, and if they resolve themselves into a series of forms the impression is still more pleasing. The artist works for impressions and not for details. Detail may be of importance on a bank note, where accuracy is a prevention against counterfeiting; but a bank note is the result of skill more than of art, although the question of composition enters herein quite as much as in some other cases.

If we see a shaded pool in the woods, or a brilliant play of sunshine in a meadow, it is the combination of the whole that makes the picture and not the meadow, the pool, or the shade or sunshine alone. Therefore, in making a photograph, undue prominence should not be given to the individual details that make up the picture.

It must not be inferred from this that a photograph out of focus is more artistic than one in focus. Where one has foreground and distance in the same picture, it is necessary that it should present itself to us as the natural subject does, with the foreground sharply defined and the distance hazy. On the other hand, where we have a picture of a figure surrounded by a landscape and the figure is characteristic of some individual or style, it should be sharp enough to preserve these characteristics, while the landscape, becoming accessory, should be softened into insignificance. Where the introduction of figures in a landscape simply give life and action to the composition, the figures themselves should not become prominent, but should simply form patches of light and shade, and play their individual or collective part in the general composition. In other words, when we make a photographic picture we should ask ourselves what constitutes the beauty of that picture. If it be the entire mass, then do not let any part of it be so detailed as to detract from the mass; if it be the foreground or figures, then let the balance of the composition fall into secondary importance.

PHOTOGRAPHY IN TAILORING

W. I. SCANDLIN

WITH the ever increasing use of photography in the sciences and economies of the world, we are apt to stop and wonder where it will next enter and revolutionize a process or method of doing work. A very valuable and thoroughly practical use to which it has lately been put, and one that is likely to be of increasing importance as its simplicity and accuracy of working become more apparent, is in the taking of measurements for tailoring purposes. Its exact and precise record admits of no error. It not only gives the measurements, but it shows beyond the question of a doubt what the cutter could never know without making tape-line measurements himself, and what he would probably forget before the garments were cut, namely, the relative proportions and peculiarities of attitude and build of the person measured. A slight deformity which might not show from tape-line measurement stands plainly depicted before the cutter in the blue-print on his bench. A peculiar stoop or other irregularity of form or figure may thus be provided for, even before the garment is tried on.

The salesman on the road takes a tape-line measurement. He makes an error; the garment is made and shipped to the customer; it does not fit him; he refuses to accept it. As a consequence, the garment must be reshipped and alterations made. This means that the salesman must revisit and remeasure the customer, and the chances are in favor of losing his patronage for good, to say nothing of his influence among his friends. If the customer refuses to accept the garment, the agent or house is left with a misfit garment in stock.

Under the photographic system, the customer to be measured for a suit or single garment is posed before the camera at a given distance and under certain specified conditions very simply arranged. Two exposures are made upon the same plate, one immediately following the other, each half of the plate being protected from the action of light while the other half is being exposed. A negative is thus made which includes with the figure certain arbitrary rulings made to scale, and a blue-print from the same provides all the necessary data from which the complete measurements are computed by the simple rule of multiplication and division.

In this way, photographic measurements are possible not only in the tailoring establishments throughout the country for their own use, but also by salesmen on the road, agents in the country, or amateur photographers at home, and these measurements may be practically worked out by any cutter of ordinary experience and skill.

The late Dr. Humphrey, of the London *Tailor and Cutter*, in his instructions how to obtain correct measurements and descriptions, said, "Photograph your client in your mind's eye." This advice has held good for the best part of a century with the foremost instructors and designers of made-to-order garments, and is to-day a part of their business religion.

It was Mr. Gerhard Moe, of Ladysmith, Wisconsin, who first conceived the idea of photographing with a camera instead of the eye. His process, as patented, while ingenious, is also very simple. It has been in practical use in his establishment for more than a year, and has proven wholly satisfactory and far superior to the ordinary tape-line system for practical purposes.

The photographic outfit necessary for successfully and accurately obtaining these measurements is of the simplest kind, consisting of an ordinary 5 x 7 camera with rectilinear lens of medium focal length. As a preliminary to the making of the measurements, the camera is first fixed in a position which it should always occupy when in use for this purpose. At a distance of from eight to ten feet from the front of lens, according to the focal length of the instrument, a line is drawn upon the floor, which represents the position always to be occupied by the subject being photographed. The proper position once being determined, a large screen strung with white silk running in opposite directions so as to form squares of exactly two inches between the threads is placed over the line previously marked on the floor, thus occuping the position later on to be taken by the subject. This screen is photographed upon the plate, and a permanent grating or screen (with squares of exactly the same size shown in the reproduction of the larger screen) is affixed to the back of the camera, immediately in front of the sensitive plate or film.

Once the size of these squares is ascertained and provided for in the camera, no matter what that size may be, the large screen is done away with, as each square shown in the succeeding photographs will represent exactly two inches on the subject being photographed, if placed in the same position before the camera. A large sheet, ruled diagonally with heavy black lines, or a fabric made up of red and white stripes, serves as a background behind the figure being photographed, and helps materially to read the markings on the finished print. At the back of the camera, inside, is arranged a hinged door or sliding cut-off, which covers either half of the plate during exposure of the other half. Thus both views of the figure are produced upon the same plate, and are made under the same conditions in every case.

By making a reproduction of the large screen on a transparent film and interposing it before the negative in the printing frame, the same results may be obtained as with the screen in the camera. It is, of course, important in all work of this kind that the size of grating used in front of the plate or film correspond exactly with the image of the large screen as it appears upon the ground glass of the camera.

A camera of any size may be used and a lens of any focal length, provided it is rectilinear, or an outfit especially prepared by the inventor which does away with the making of a special screen and grating.

Mr. Moe's efforts in the development of this interesting and commercial application of photography have been persevering and untiring and have covered a period of a number of years. The success of his method seems to be complete and its general application only a question of time.

VAN NORMAN, SPRINGFIELD
THE ELDER

SIX CAMERAS WORKING AT THE SAME TIME — POPE-TOLEDO CAR

AUTO TOURING WITH A CAMERA

C. H. CLAUDY

MY right to speak rests on some thousands of miles of roads, good, bad and indifferent, mostly the second and third, covered in several different kinds of automobiles and carrying all the way from one poor little hand camera to a battery of six instruments, designed to photograph anything photographable, and some things not usually considered in that classification.

From this experience I have found out that traveling with a camera in an automobile is very much like traveling with a camera anywhere else, as far as the enjoyment is concerned, but entirely different when practice of the art is considered. And as some of my earlier results did not please either their maker or the purchaser, and you may have had at least the former experience, I hope that the commonplaces I set down here may be of some service.

In the first place, then, and in the last place also, if you do not do photographic work for profit — if you simply wish to have a record of your fun on an auto trip — don't DON'T, DON'T carry anything larger than a pocket camera. A large number of my trips have been made with the end of illustrative work in view, and consequently I have patiently lugged an eight by ten camera and a box full of plate-holders, extension bed, two or three lenses, tripod stay, extra shutters, ray screens, etc., along with it, not to mention a valise full of plates and flash-light and other impedimenta. I am continually making up my mind that the next trip I take will be *sans* camera, so that I can for once not have to bother with anything besides keeping warm and having a good time, but so far my resolution has always faded away when the big car came sliding to the door, and I have packed the outfit just the same.

Why is it such a bother? Well, it does seem as if the auto would be an ideal way of getting around the country with a heavy outfit. Yet every time it is to be used it means a stop not only of the car, but of the engine; it means unpacking and setting up the outfit, then repacking the whole thing, even if the next picture is but half a mile, and three minutes off, and the whole thing to do over again. It means that the space devoted to luggage overflows onto

CROSSING A FORD POPE-TOLEDO CAR

the legs of the other fellows; it means that personal baggage must be reduced to a pair of socks, a night shirt (ladies please skip), and a tooth-brush, and it means continual anxiety lest something gets "busted" when a "thank-you-marm" of unusual dimensions suddenly throws passengers and luggage some three feet in the air.

Finally, and worst of all, it means, on a cold day, getting chilled through. This is a paradox; but any autoist will uphold the statement that it is colder standing still than riding, on a really cold day, particularly if you have to remove heavy gloves, cap, goggles, etc., in order to get to work on the camera.

Consider the other side — how the man with the little camera can stop his car, back off a few feet, pull out the front, snap away, and zip! back into

CLEANING SPARK PLUGS BEFORE A HARD CLIMB — POPE-TOLEDO CAR

the car again, without having to unpack anything, make any one else get out, or stopping the engine. Results? Of course his pictures are small, but in this era of sharp negatives from fine lenses, and cheap enlarging lanterns, what difference does it make? Why, then, do I not do as I advise? Simply because illustrative work on high-class journals demands, technically, qualities which *can* be obtained with a small camera, but which usually only come with practice and a big instrument. In other words, a small camera is partly guess work — a big one, seldom so.

At the same time, I do carry a small camera, and sometime (that mythical sometime!) I am going to carry *only* a small camera. What camera? A Graflex — smallest size and used with plates. No; I have never had a plate broken in an auto run, although what has kept that calamity from my door only the shades of Daguerre and Hero know. I recall one trip to Mt. Vernon, home and tomb of Washington, than which no worse road exists in all this broad United States. At one time we were axle deep in mud and water, at another we ran three miles over the bed of a long, dried-up stream. And we jounced and bumped and jolted and rose and fell, and spent much time in the air and the rest rubbing ourselves tenderly, and every time we rose the cameras all rose too, out of politeness, I suppose, and when we made up our minds to

reseat ourselves, down would come cameras and plate boxes again, with emphasis most emphatic. I looked for every plate to end in pieces, and carried my lenses in my pocket; but I have since learned that breakage is not the evil to be feared of plates in an auto run. If they are carried upright — on edge, as plates always should be carried — they will stand an immense amount of hammering.

The main trouble with plates is their weight; next, the difficulty of changing them *en route*, and finally, their getting dusty, although if the camera is kept clean and the plate-holders carefully attended to, this last need not be a trouble.

I carry a Premo candle lamp — price one-quarter of a dollar — which folds into my pocket, gives a safe light, and is of the greatest comfort in changing plates. I also carry a repair kit for my camera, a small assortment of small tools, a box of tacks, nails, brads, odds and ends, and glue, and when I get in a hotel bedroom which leaks light at night from outside sources, a few minutes with hammer and tacks and the blankets I find on the bed makes everything tight enough for changing.

The subjects for camera work on the run are endless, although in a measure circumscribed by your foot radius from the car. First, of course, there is the car itself, in a million or so poses. Here the pictorialists snort — don't deny it, you admirer of the *Photo-Secession*, I *heard* you! But why should not

GETTING DROWNED POPE-TOLEDO CAR

a picture containing an automobile have pictorial elements? What is there inherently unpictorial in the swift machine of the road as opposed to the steam engine of the railroad? And Stieglitz himself has used this latter subject for some work which has been much admired. Now I do not pretend to be a pictorialist (did some one say "many thanks"?); I do not pretend, I say, to be a pictorialist of parts, nor a judge of the work of artists who have so much more knowledge of the game than I have. So I submit one or two examples of what may be done with the auto in an attempt at making a picture, without comment of my own, and with only the gentle hint to you that some artists, — brush, not camera — have said that they were not impossible.

However, the pictorialist isn't wanted on our auto run, anyway. Automobiles were made to make people find out that they are alive, and hunting around the country for weepy, waily compositions is a funeral business. We are on a fine stretch of road, the throttle creeps slowly around the arc, the muffler comes up with a jerk, the battery of explosions sounds a steady roar, and we are flying along at fifty miles an hour, our hands on our caps, hugging the seats, half raised up to take the jar of a sudden lurch! The air is butting our faces like a live thing; the trees fly by in a dimly-seen, picket-fence sort of procession; afar down the road we see a cloud of dust — a horse! Damn! Off goes the gas, on goes the brake, and our brief excursion to Olympus is over. Who wants to make pictures? No one. Who wants a good, clear photo of that bit of road as a reminder? Every one! Very good. Out come the cameras. Six of them. Only one sane man in the party! And that picture is worth a lot more to us than a sunset would be, car in it or not. Now, before you decry me as a hopeless Philistine, let me say that nothing in the above must be construed as antagonistic to pictorial work — merely slightly sarcastic at the expense of the man who maintains that any camera work not pictorial (such as auto touring) is of no value.

You can at times, if your chauffeur be blest with nerve, make some unusual pictures — for instance, you can, an your machine is a good one, duplicate my "Getting Drowned," in which my devil-may-care friend Hough in his fifty H. P. Pope-Toledo, — itself a devil-may-care piece of mechanism, as far as unholy road conditions are concerned, is going through a country ford at twenty-five miles an hour and taking what is coming to him with a grin which indicates his endeavor to bear it! For he was wet, wet, wet, through and through, and although for his return trip he wore a rubber coat, it was the locked door on the stolen horse, — it did not make him dry again. This was a focal plane shutter picture, of course, and I was nearly as wet from the kicked-up water as he passed, as he was. But the machine never faltered, and the engine kept dry as a bone.

Do I ride and photograph much in cold and windy weather? Indeed I do, and the worse the weather — short of a blizzard — the better time I have, usually. When it is cold — really cold, and you need a flannel shirt and a sweater and a cardigan jacket and a fur coat and motorman's mittens and pulse

THE GAP, HARPER'S FERRY — POPE-TOLEDO CAR

MARYLAND, VIRGINIA AND WEST VIRGINIA MEET HERE

warmers and a knit cap and goggles and arctics and a drink every ten miles to keep from freezing into a statue, — that is motoring which is living! Dress as warmly as you think you will need to be dressed, and then put on top all the clothes you can get on, is a good rule. I have never had too many clothes on in cold weather; on the other hand, as long as feet and hands are warm, I have never failed to have a good time. I motored eighty-six miles through a blizzard of snow and hail once, half of it at night, and it stands out in my memory as few other trips do. But picture-making in such weather must be confined to the small camera, for to undress at zero enough to manage a big outfit, is more than the job is worth.

How much does a trip cost? Well, it depends, of course, on the locality and the length. I should say three dollars a day ought to feed a man most anywhere, say two more for hotel, and throw in a couple and a half more for incidentals. That makes seven fifty per day, exclusive of the machine. The machine costs in gasoline according to its horse power and in cylinder oil according to the number of cylinders and the speed, so no definite amount can be mentioned. Doubling up decreases this expense very much. I should think four men ought to go anywhere and do almost anything for twenty dollars a day, including machine, oil, gasoline, extras, everything. And be sure it is worth it, you who do not own machines — be sure, if you can get an invitation to go sometimes, that every cent you spend will come back to you a hundred fold, not only in health and freedom from care, but from a new, nameless enjoyment, 'Imotorania" for choice, which is a compound of all outdoors, speed, pictures, irresponsibility, and contact with the elemental weather of the country. Bone some friend with a car for an invitation and see!

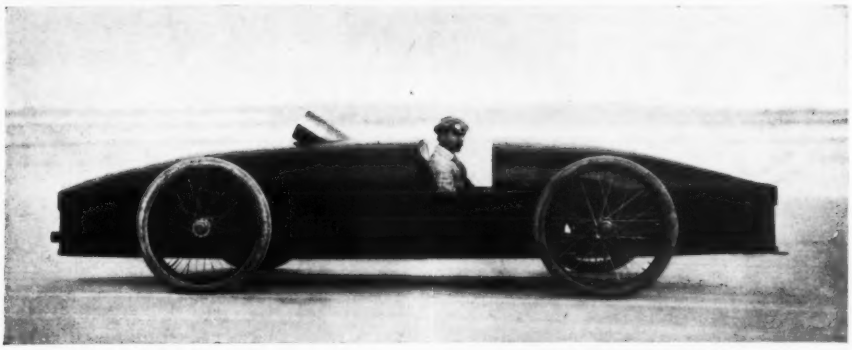
STEP UP HIGHER

ADELBERT F. CALDWELL

If to-day you've made some progress,
Do not tire.
Sit not down — upon the morrow
Step up higher!

If to-day you've felt a soul-growth,
Then aspire!
Loftier ideals still await thee,
Step up higher!
If you've seen the mountain summits
Tipped with fire;
Beyond are scenes aflame with glory,
Step up higher!

If you've heard the Master's whisper,
Then draw nigher.
There is offered life to him who
Steps up higher! —*Wellspring.*



FRED MARRIOTT IN THE STANLEY STEAMER
WHICH MADE A MILE IN THE RECORD TIME OF 28 1-5 SECONDS

THE ORMOND–DATONA RACE MEET

PHIL M. RILEY

FOR the first time in the world's history man has traveled two miles in less than one minute without the guidance of steel rails. This great distinction, as a reward for their bravery and daring, has fallen to the lot of but two men, an American and a Frenchman, the only contestants in the two-miles-a-minute time trials. Fred H. Marriott, driving a 50 h. p. Stanley steam car, accomplished the feat in 59 3-5 seconds, while Victor Demogeot, in a 200 h. p. Darracq, won the race in 58 4-5 seconds.

In the one-mile trials Chevrolet drove the 200 h. p. Darracq and covered the distance in 30 3-5 seconds, creating a new world's record for gasoline cars. In spite of this marvelous achievement, however, he was eclipsed by Marriott in the Stanley steamer, who traversed the course in 28 1-5 seconds, exceeding the fastest mile ever made by a steam railway train by 3 4-5 seconds, and coming within 1-5 second of the fastest mile ever traveled by man, which was made in 1903 by an electric railway car in Germany on an experimental road requiring the expenditure of hundreds of thousands of dollars for building and equipment.

127.6 miles per hour is an astounding speed to make on a wind-swept beach — it seems almost beyond belief; yet it is an accomplished fact. This rate of speed, maintained on a level macadam road, with the right of way which is accorded a limited express train, would cover the 913 miles between New York and Chicago in approximately 7 hours and 10 minutes. A still more amazing fact is brought to light when one considers that at this same rate of speed the distance around the world could be made in 188 1-2 hours.

Another feat which deserves more than mere mention *en passant* was that of Walter Clifford Earp in his six-cylinder 80 h. p. Napier in the one hundred-mile race for the Minneapolis Cup, which he won in 1:15:40 2-5, 2:33 3-5 better

PAUL SARTORI (A. G. VANDERBILT'S DRIVER),
MR. SPENCER AND A. G. VANDERBILT

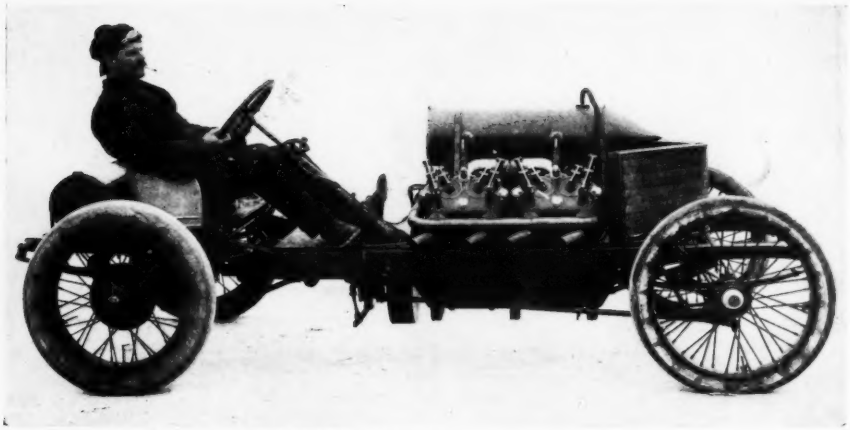
than H. W. Fletcher in a De Dietrich last year. The one-hundred-mile championship is always of interest as a test of endurance as well as of speed, and the record this year seems all the more phenomenal when one considers that the race took place over an eight-mile course, on which the cars had to be greatly slowed down at each turn; also that the beach was in bad condition and a strong wind was blowing. Of the six contestants who entered, but three finished, and the winner, Clifford Earp, drove his car on three tires for more than sixty miles.

Such are the results of the three feature events in the fourth annual racing tournament at Ormond Beach. They mean much in automobiling, particularly the one-mile trial, which gives to America, by both car and driver, the world's mile record, and also the two-miles-a-minute trial, which demonstrates that the automobile is the fastest thing on wheels. By the average person these astounding performances are regarded merely as sporting events, which startle society for a few days, furnish material for table discussion and newspaper comment, and quickly become matters of history. But their significance is far more reaching; they mean eventually the complete revolution of traffic to

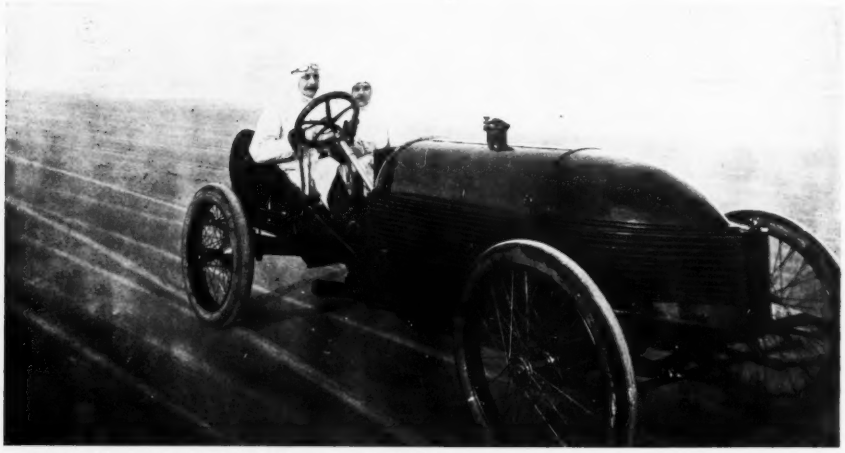
F. E. STANLEY, W. GOULD BROKAW, AND E. V. HARTFORD

a much greater and far more reaching extent than even automobile enthusiasts have yet realized.

It is true that these vehicles are but freak racing machines of little practical usefulness, but the automobile can hardly be regarded as more than ten years old, yet with the development of only one decade, a gasoline car costing only a few thousand dollars to construct races along a hard, sandy beach at the rate of two miles per minute. After many years of experiment and experience, builders of railway locomotives have not been able to turn out a speed monster which would do as well. It would seem, therefore, that these men who have, many of them, invested fortunes in racing machines, have done much more than achieve fame and secure advertising for their cars. They have pointed out the way. These races have demonstrated beyond question that the gasoline automobile possesses the inherent principle in the construction of high speed machines for use on roads or rails, which will sooner or later completely revolutionize locomotion and usher into the field of traffic a wealth of possibilities as yet undreamed of by the world at large, or by those men who are even now startling all thinking people with their marvelous speed achievements.



CHEVROLET IN THE 200 H. P. DARRACQ MACHINE
WHICH VICTOR DEMOGEOT DROVE TWO MILES IN THE RECORD TIME OF 58 4-5 SECONDS



WALTER CLIFFORD EARP IN HIS 100 H. P. NAPIER
WHICH MADE THE 100 MILE RECORD IN 1 H., 15 M., 40 2-5 SEC.

TWO SUCCESSFUL CARS AT THE RACES

F. E. STANLEY AND VINCENZO LANCIA TALK IT OVER

This principle is the almost perfect combination existing between the power plant, the transmission elements, and the running gear, which enables the ratio between power and weight and power and air resistance to be brought to a point which it has not been possible to attain in the construction of other vehicles. It does not follow that the automobile as we know it to-day will supplant steam or electric railways, but it does follow that the principles of automobile construction will inevitably become potent factors in the problem of rapid railway transportation. Railway engineers can learn far more from the achievements at Ormond Beach which will benefit the public at large, than can automobile engineers, and they ought to realize at the outset that the development of rapid locomotion is dependent more upon the improvement of road-beds than upon the speed monsters to travel over them. If the Ormond-Datona race meet has shown nothing else, it has indicated that in all probability within ten years — possibly five — mail will be carried from New York to Chicago in less than ten hours by a railway vehicle built along the lines of our present automobile construction. This is not wild prophecy.

THE RACING BEACH AT ORMOND

ALFRED G. VANDERBILT'S 250 H. P. CAR

The net results of a racing meet like that at Ormond Beach are expressive of great progress to the motor enthusiast as well as the public at large, and considerable interest always centers itself about the success of the various individual cars. But twelve firms were prominently represented in the races, and of this number six were prize winners, while all made a creditable showing.

The Darracq cars, which have been so justly popular since their appearance upon the American market, carried off a large number of the awards, as in years past. To this popular firm has fallen the distinction of winning the much coveted world's record in the two-miles-a-minute time trials which Victor Demogeot accomplished in a 200 h. p. Darracq in 58 4-5 seconds, proving that this machine is unquestionably the fastest in the world for sustained speed. Louis Chevrolet also secured additional laurels with the same car in the mile and kilometer record trials for heavyweight gasoline cars, winning them in 30 3-5 and 19 2-5 seconds, respectively, both being new world's records in their classes. In the trials for middle-weight cars Guy Vaughan took the honors, establishing a new kilometer record of 25 seconds in an 80 h. p. Darracq, and also making a new record for the ten-mile middle-weight championship, all powers, in a 30 h. p. Darracq, time 7 minutes 50 seconds. To this galaxy of awards may be added the beautiful bronze statue offered by George W.

JOE AND MAT DOWNEY IN THEIR 90 H. P. MERCEDES

H. W. FLETCHER IN THE 110 H. P. FIAT

TWO PROMINENT CARS AT THE RACES

Young of New York for the ten-mile Corinthian championship, which was secured in 9 minutes 28 seconds by S. B. Stevens, driving the 80 h. p. Darracq which Auguste Hemery drove to victory in the Vanderbilt cup race.

The fine record made this year by the famous Fiat cars speaks for itself, and represents what was anticipated in automobile circles by those who had watched the standing of these machines at past racing meets. The 110 h. p. car, piloted by the lion-like Italian, Vincenzo Lancia, succeeded in carrying off six championships, viz.: fifteen-mile open championship in 10 minutes flat; ten-mile open championship and ten-mile heavyweight championship run together in 7:19 3-5; ten-mile open handicap in 6:18 2-5; one-mile heavyweight championship in 37 seconds flat; five-mile open championship in 3:1 1-5, the latter being a new record for the distance. With Cedrino at the wheel, the 24 h. p. Fiat, Jr., won the race for middle-weight cars very easily in 3 minutes 53 seconds. Later this famous driver made an excellent showing in the one-hundred-mile race, finishing second in 1:16:39 4-5, only 59 seconds behind the winner.

One of the feature events every year is the one-hundred-mile championship, and this year the distinction of winning the Minneapolis cup fell to Walter Clifford Earp, driving a 100 h. p. Napier in the record time of 1:15:40 4-5. As a test of sustained speed and endurance this record stands supreme and demonstrates that this car, although essentially a racing machine, possesses the desirable qualities of a long-distance touring car — qualities which are always well to the fore in Napier cars. Hilliard was also a contestant in this race, driving the 60 h. p. Napier, with which he established the Mount Washington hill-climbing record last summer. He finished third in 1:21:5. The 100 h. p. car, with Clifford Earp at the wheel, also secured the five-mile heavyweight championship in 2:56.

The 45 h. p. English Daimler was among the other cars which made creditable records, and in the able hands of H. N. Harding captured the ten-mile Corinthian handicap, amateur, in 8 minutes 48 4-5 seconds.

Charles Fleming, driving a 10 h. p. Maxwell, also procured honors for his car by a walkover in both the kilometer and mile record trials for lightweight cars, covering the distances in 59 seconds and 1 minute 29 2-5 seconds, respectively.

Several other cars were brought into prominence by their creditable showing, among which were the Wayne, Stoddard-Dayton, Mercedes, Christie, Ford, and Reo.

WHAT is good is effective, generative, makes for itself room, food and allies. Is a man in his place, he is constructive, fertile, magnetic, inundating armies with his purpose which is thus executed. The river makes its own shores and each legitimate idea makes its own channels and welcome harvests for food, institutions for expression, weapons to fight with and disciples to explain it. — EMERSON.

EDITORIAL DEPARTMENT

"Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith that all which we behold
Is full of blessings."

— WORDSWORTH.

NATURE IN PHOTOGRAPHY

BENEATH the surface of nature, there is a something which compels song from the heart of man the world over. It is not exactly what he knows, but what he is about to know, of nature, that furnishes the inspiration. The photographer or artist who fails to realize this relationship with her, loses just so much in life and is stunted in his growth. For, it is only when we get back to where we belong, in the fruit-laden orchards, to where the snow has a meaning for us and the springtime thrills us, that we begin to realize there is no art in landscape, marine studies, or portraiture by photography, unless it expresses some phase of nature. The most delicate flavor that a photograph can bring us is a recognition of this feeling that we ought to have for life and nature in her various moods. This is a vital point in the development of the mind. There can be no real culture, and therefore no right appreciation of landscape art and portraiture, without it. The great mass of photographs published and hung in the exhibitions to-day are mere imitations and reiterate the same story over and over again. There are endless pictures of winding rivers between meadow lands, pastures spotted with cattle, flapping sails, insignificant faces, etc., but the one picture that, now and then, fixes the attention and rises to the dignity of a masterpiece, has the

"One touch of Nature
That makes the whole world kin."

We recognize in it a new expression of life by a great mind. The note of personal interest in the picture is superseded by the wider one of the ever-changing face of nature. All the joy and the gladness, all the sunshine and shadow, this artist has made beautiful for us. His mind has felt, selected,

and arranged these elements, for us, into a picture of wondrous charm; and, out of his large experience, he has given us a larger view of life which it gives us pleasure to realize.

IDEAL IN PORTRAITURE

IT has been stated that there has been no vitally new expression in portraiture for hundreds of years, and none in the painting of figures since Millet's time. While this may be true of painting, it is not especially true of photography, the handmaid of painting, which has produced some remarkable portraits from the standpoint of character study. In publishing the work of this representative group of American Professional Photographers, in this issue, we are only seeking to direct attention to the possibilities of a new ideal, in the art of portraiture, by photography. One feels, in the work of these men, the expression in varying degrees of the eternal movement in nature and all life. The new movement in American national life and character is suggested in these subjects. Yet the art influences of our day are such that many professionals prefer limitation and reiteration in their pictures to the poetry and beauty of a new ideal in their art. Our plea is for newer standards in portraiture. It calls for a finer growth in the study of nature and humanity, and presents a hard task for the photographer. He must unconsciously get all of any given subject, in his picture, lest, in a more intelligent age, life should be found wanting in it. He must so infuse truth and beauty into the subject he sees, that the future will still love and admire it.

AMERICAN JOURNAL OF PHOTOGRAPHY

THE first photographic journal ever published in the United States was started in 1850 by S. D. Humphrey, of New York, and was known as *Humphrey's Journal of Photography*. This was later followed by the *Photographic and Fine Art Journal*, edited by H. H. Snelling. Both these magazines died a natural death, in the process of time, and the subscription list of the latter was transferred in 1860 to the *American Journal of Photography*, already started in 1852 — then edited and conducted by Charles A. Seely, A.M. This latter journal, after experiencing many vicissitudes, rose to be quite a factor in the photographic world under the ownership of Thomas H. McCollin, of Philadelphia, in the early eighties. It included among its contributors such men as Dr. Emerson, H. P. Robinson, Dr. Hill, and others, under the editorial charge of Messrs. Bartlett and Sachse. In 1899 it passed into the hands of Austin C. Leeds, of Philadelphia, who later on, in October, 1900, sold the entire plant, including copyright, plates, good will, and subscription list to the PHOTO ERA. In taking over the assets of this old and highly esteemed publication, we have sought to preserve the traditions of the honored past by keeping its name standing in our pages. The old and the new, the past and the present of American photography find a fitting representative to-day in PHOTO ERA, the American Journal of Photography.

A NEW PUBLICATION

BEGINNING with April, 1906, we will issue a new quarterly publication devoted to artistic photography and planned on the broadest possible lines. It will represent, by official authority, the American Federation of Photographic Clubs and the Salon Club of America, Mr. Curtis Bell, the president, Mr. Louis Fleckenstein, the director, and other officials of the Federation being pledged to its support. The size of this quarterly will be 9½ x 12½ inches, and will contain, besides thirty-two pages of text on Old Stratford Book paper, from one to three photogravures or original photographic prints, about twenty half-tone plates printed on Cameo plate, and one to three prints mounted on original artist mounts, thus giving a special distinction to the book, enjoyed by no other publication of a similar character in the world. One number each year will be a special exhibition number devoted entirely to the work of the American Salon. This special number will be increased in size to include the prize pictures, and the engravings will be imprinted upon one side of the paper only, thus being suitable for detachment and framing if desired.

The name of this quarterly will be *Art in Photography*, and the price has been placed within the reach of all. The editions being limited, copies will increase in pecuniary value after a short time. Regular numbers will be sold at $2.00 the copy.

The Exhibition number will be $3.00 the copy. *On advance subscriptions by the year, if paid at once, a great concession in price will be allowed, the Four Complete Superb Numbers* being given for $5.00 (foreign subscriptions add $1.25 for extra postage). The PHOTO ERA (price $1.50) with *Art in Photography* will be sent for only $6.50 per year.

Remittance should be made by draft, money order, or registered letter, making all orders payable to THE PHOTO ERA PUBLISHING CO., 383 Boylston Street, Boston, Mass.

ALVIN LANGDON COBURN

WE are pleased to acknowledge receipt of an invitation, from the President and Council of the Royal Photographic Society of Great Britain, to a private view of the photographs of Alvin Langdon Coburn, at the society's house in London, on February 5. Elsewhere in this issue, we have reproduced a very characteristic appreciation of Mr. Coburn's work, from the trenchant pen of G. Bernard Shaw, who pronounces him one of the greatest living photographers. For personal reasons, the PHOTO ERA rejoices in the distinguished recognition that has come, at last, to this young artist. Less than six years ago, he came to our offices, a mere boy, without any knowledge of technique, unknown to fame, but showing pictures that we thought gave promise of better things.

We sat by his photographic cradle and helped to rock him into life. The inspiration and encouragement afforded by the PHOTO ERA in these early days brought him many friends and opportunities to advance, which he was not

slow to improve. In March, 1903, we published an appreciation of his work in the PHOTO ERA, which was widely copied and read. We then pointed out for the first time, we believe, the advantages to be derived from his favorite gum platinotype process — a double system of printing, first printing the platinotype and then working the gum. The principal advantage of this process seems to be a combination of the detail of the platinum, with all the breadth of the gum, in the finished result.

COBURN THE PHOTO-SECESSIONIST

MR. COBURN has founded no school in photography, nor is he the product of any school. Life has simply found a new expression in his photographic art. His work is abreast of the times, and his London triumph points the way for his fellow Secessionists in America to follow. The *Photographic News* (London) says: "It has remained for an American photographer to effect a reunion between members of the Linked Ring and the Royal Photographic Society, in the house of the latter. Mr. Coburn, himself one of the most virile of the American Section of the Ring, evidently appreciated the honor paid him by the R. P. S. by the thoroughness with which he has carried out his part of the program and the finish he has put to the entire show. He can, therefore, take it as a great personal compliment that a collection of noteworthy individuals in the world of English photography, — representing many phases of its practice either as an art or as a science — should assemble, at the inauguration of his exhibition and thus demonstrate that, in admiration of his talents and work, they meet on common ground."

A NEW PHOTO-MEDICAL DISCOVERY

AS we go to press, Boston medical circles are greatly agitated over the reported discovery by Prof. Harold C. Ernst of the Biological Department of the Harvard Medical School, of a successful method of photographing live disease germs, a feat not hitherto accomplished. Some of the papers went so far as to assert that Dr. Ernst had originated direct photography of live disease germs by means of the ultra-violet ray passed through the spectrum. Pictures were published of the distinguished scientist at work in his laboratory, his apparatus and alleged photographs of live germs, thus imparting a sensational character to the story. Calling upon the professor at his laboratory the following day, a member of our editorial staff questioned him on the truthfulness of the published reports. He indignantly styled them as unauthorized and garbled, and correct only in a few minor particulars; but just what was in accordance with fact he declined to say. Asked how soon the world should hear the extent of his researches and experiments, Dr. Ernst replied: "Just as soon as I have accomplished what I am after." In deference to the truth of the matter, the PHOTO ERA prefers to profit by the undue haste of its diurnal contemporaries, and will publish nothing on this subject, except with the knowledge and assent of Dr. Harold C. Ernst.

THE ROUND ROBIN GUILD

Conducted by Elizabeth Flint Wade. Specially designed for the amateur photographer and the beginner. Membership may be obtained by sending name and address to the PHOTO ERA.

"REMEMBER the Alamo! Remember the Alamo!" was the war-cry of General Houston and his 763 Texans when, seventy years ago come April, they charged on the army of Santa-Anna, utterly routing it and capturing its leader, the "Napoleon of the West." Never was there a more inspiriting war-cry; never was there a more revolting cruelty to avenge.

Let us refresh our memories.

When Texas began its struggle for independence, Colonel William Travis took up arms in her behalf. He was stationed in the old mission of San Antonio de Valerio, which had been named Fort Alamo by General Santa-Anna.

Here he was besieged by General Santa-Anna, who with some 4000 Mexicans surrounded the fort, thinking it an easy matter to capture it with its little band of only 140 men. It was not, however, quite as easy as it looked. For two weeks those 140 brave men repelled their assailants and held the fort. Finally, the Mexicans, goaded to desperation by their losses, — some 1500 of their number having been killed, — made three assaults, one after the other, and in the hand-to-hand fight which followed the third assault the Texans were overpowered and slaughtered one after the other, until only six men were left, among whom were Colonel Travis, the famous Davie Crockett, and James Bowie, after whom that well-known weapon, the bowie knife, is named. These six men surrendered under the promise of protection; but when they were brought before Santa-Anna, he ordered them cut in pieces.

Is it small wonder, then, that remembering the dreadful massacre, and the fiendish cruelty visited on the six survivors, that General Houston and his men should have raised as their war-cry, —

"REMEMBER THE ALAMO!"

and still smaller wonder that spurred on by the meaning of those words the men were filled with courage that knew no retreat, and which won for them the glorious victory over that fiendish creature, Santa-Anna, and his army!

Imagine his fate if Santa-Anna's daily prayer had been, —

> "The mercy I to others show
> That mercy show to me,"

and that prayer had been answered!

General Houston did not mete out the measure to his captive that this captive had meted out to his own prisoners, but after remaining in durance for ten months, Houston released Santa-Anna and he returned to Mexico.

One would think that a building which had been the scene of such a memorable event in our history would have been most carefully preserved. But alas, such was not the case. To be sure the little chapel has been cared for and is one of the principal objects of interest to the visitor of San Antonio.

Speaking aside, if the Texans had felt as I do about Santa-Anna, they would have changed the name of the city to something else, for Antonio was the first name of Santa-Anna, and the city was named for him.

The Alamo itself was used for mercantile purposes, and was about to be sold to a syndicate to be torn down and a hotel erected on its site, — which is in the heart of this prosperous and rapidly growing city, — when a public-spirited citizen came forward with plans for saving

this historical relic and preserving it to the State.

It was *Miss Clara Driscoll*, of Palo Alto, Texas, who undertook to raise the money necessary for the purchase and restoration of the old fort. We all know what a task it is to raise money, and when Miss Driscoll found that she was unable to procure the amount required, she generously purchased the building and gave it to the Daughters of the Republic and, through them, to the State.

Miss Driscoll's act of patriotism aroused the Texans to action, and at the last meeting of the Texas Legislature she was reimbursed for the money which she had spent in the purchase of the famous old fortress, the amount being $75,000, a sum which most people would look at a long time before expending it on even so grand a project.

Miss Driscoll deserves more than the gratitude of her native State. She deserves the gratitude of the nation at large for her successful efforts in saving one of the most interesting of the nation's historic landmarks.

The Historic Guild extends to her its sincerest appreciation of her work and feels itself greatly honored in that Miss Driscoll's name is now enrolled on its roster of membership.

With such members as Miss Driscoll, whose patriotism is expressed in deeds not in words, the Guild will not fail in the efforts which it is putting forth to preserve to our country pictorial records of its historic places.

There is room on our roll for many more members. Come, patriotic amateurs, link yourselves with one of the most interesting of societies. Its aim is well known, and a membership in the Guild will mean more to yourself and to future generations than even the most sanguine have dreamed about.

GENERAL AND LOCAL REDUCTION

THE denseness of a negative may occur from two causes, — overdevelopment, and slightly overexposed and too rapidly developed a negative. A negative of this kind would need to be reduced uniformly all over and would come under the head of general reduction.

This is a simple process. The negative is placed in a tray containing the reducing solution, and the reduction of the film takes place evenly all over the plate.

The reducer in most general use is called Farmer's Reducer, and is the formula of Mr. Horace Farmer, an instructor in photography in the London Polytechnic Institute. It is prepared in two solutions. No. 1: Hyposulphite of soda, 1 oz.; water, 16 oz. No. 2: Ferricyanide of potassium, 1 oz.; water, 8 oz. To use, take enough of the hypo solution to cover the plate to be reduced, and add enough of the ferricyanide solution to turn the liquid a slightly yellow color. This solution works very slowly, and an occasional examination will show how far reduction has gone. When the plate is of the right density, rinse and place in a fixing bath of hypo for five minutes. Wash well and dry. If a plate is very dense, add more of the ferricyanide solution to the hypo.

Another reducer which works slowly but which will not destroy the most delicate detail in the negative is made of iodide of potassium, 75 grains; hyposulphite of soda 3¼ oz.; water, 15 oz. A plate must remain in this solution at least two hours. This reducer is also an excellent one for removing chemical fog.

A negative which has strong high lights and thin shadows requires the use of a local reducer to make a satisfactory printing negative. If the high lights are not too dense, the plate may be immersed in a solution of ammonia persulphite, — a reducer which has the quality of first attacking the high lights before beginning to affect the shadows or thin part of the negative. To use, dissolve 2 oz. of the salts in 10 oz. of water. The reduction begins very slowly; but as soon as the chemical begins to act, it works very rapidly, so that it is necessary to watch the process closely to prevent over-reduction. As soon as the dense parts are sufficiently reduced, rinse the plate and place in a bath made of a ten per cent solution of

sulphite of soda. Let it remain in this bath five minutes, wash well and dry. The sulphite of soda converts the persulphate into sulphate, which has no effect on the plate. If the ammonia persulphate is not entirely eliminated from the plate, it will in time destroy the negative.

Local reduction is a reduction of some portion of the negative which is too dense, such as overexposed skies, water, white garments without detail, overexposed windows in interior views, strong high lights on the face and hands in a portrait, streaks of fog caused by light striking the plate, or sun rays entering the lens obliquely, etc. Precaution must be taken that no drop of the reducing solution touches any part of the negative except that to be reduced, and it will be found that covering all of the negative with a coating of glycerine will prevent the solution from encroaching beyond the limits desired.

Handle the negative with a plate lifter, having the glass side of the negative toward the handle. Put a small quantity of reducer in a dish, dip a camel's-hair brush in water, then in the reducer, and apply quickly and evenly to the dense parts of the negative. Rinse with clear water and apply again, until the density is reduced sufficiently. The after treatment of negative is the same as when the plate has been fully immersed in the solution.

To reduce an overexposed sky, hold the plate so that the sky part is down, dip a wide camel's-hair brush into the reducer, and with long, even sweeps draw it across the sky portion of the negative. Rinse the plate and repeat the operation. Great care must be taken that the reducer does not encroach on the horizon line. It is quite wonderful to see what beautiful detail comes out in skies which seemed hopelessly dense. The white of the clouds against the blue of the summer sky is usually overexposed, and one must overdevelop the sky in order to bring out detail in the landscape. The ammonia persulphate is an excellent reducer for overexposed skies and bodies of water.

Alcohol may be used with excellent results in removing local fog. Pour some alcohol in a saucer, draw a piece of clean chamois over the end of the forefinger, dip it in the alcohol, and rub the spot very gently. The silver is gradually removed and appears as a black stain on the chamois. When the chamois becomes black, substitute a clean place and continue the operation until the fog is removed. As the film softens under the action of the alcohol, care must be taken not to tear or roughen the film.

Before attempting either general or local reduction, it is wiser for the novice to experiment with a spoiled plate.

While it is more or less trouble to intensify or reduce a plate, it is worth while improving the printing qualities of a negative, and it is better to produce one good negative than twenty poor ones.

PLANS, DIAGRAMS, ETC., FOR LANTERN SLIDES

TAKE the cover-glasses used for lantern slides and flow with a matt varnish

W. F. PAYNE
FIRST PRIZE

NIGHT SCENES

C. M. WHITNEY
FIRST PRIZE

STREET SCENES

made of gum sandarac, 20 grains; gum mastic, 20 grains; methylated ether, 2 oz.; and benzol, 2½ drachms. Draw the diagram or plan on this matt surface, using a hard lead pencil sharpened to a needle point, or else a drawing pen and waterproof ink. These slides are found very useful when one is describing a building in which interior views are shown, as for instance the Alhambra, Spain, the plan thrown on the screen giving one an idea of the location of rooms.

One can use ground glass and waterproof ink, but the ground glass is usually too thick for a lantern slide. The ink if used with a fine drawing pen will be found better than the pencil, as the lines made by the ink appear solid when thrown on the screen, whereas the penciled lines are more or less broken.

ROUND ROBIN GUILD COMPETITIONS

First prize: Value $10.00.
Second prize: Value $5.00.
Third prize: Value $2.50.

Prizes may be chosen by the winner, and will be awarded in photographic books or magazines published or advertised by us; in enlargements, art portfolios of photogravures, mounts, or other photographic materials advertised by us; or, if preferred, we will send any article

of a photographic or art nature which can be bought in Boston for the amount of the prize won.

RULES

Membership in THE ROUND ROBIN GUILD, with all its benefits, — among which the correspondence privilege probably stands first, — is free to all, and we invite every photographer to become a member. Entrance in the monthly competitions is limited to subscribers to PHOTO ERA.

SUBJECTS FOR COMPETITION

February. — "Reflections." Closes March 31.

March. — "Trades." Pictures entered in this competition should be illustrative of the various employments, such as blacksmithing, shoemaking, tailoring, and the like. Closes April 30.

April. — "Portraiture." Closes May 31.

May. — "Mother and Child Pictures." Closes June 30.

June. — "Garden Scenes." Closes July 31.

AWARDS — STREET SCENES

First prize: C. M. Whitney.

Second prize: Grace E. Mounts.

Third prize: W. A. Rowley.

Honorable mention: L. S. Clough, Max A. Brunner, Thomas Marshall Burrell, Harriet Lyman, Grace E. Mounts, Florence M. Roberts, William G. Roberts, Harry D. Williar.

NIGHT SCENES

First prize: W. F. Payne.

Second prize: Monroe A. Smith, Jr.

Third prize: W. E. Morrison.

Honorable mention: Florence Marie Roberts, J. L. Gettinger, Dr. Edmund D. Jandrier, A. Eleanor Woodside, James A. Young.

ANSWERS TO CORRESPONDENTS

M. W. WYCKOFF. — By a fixed focus is meant that all objects at a certain focus and all distances beyond this focus are equally distinct or sharp. This distance varies with the focal length of the lens and the size diaphragm used. The fixed focus of a lens whose equivalent focus is four inches and the stop in use, f. 11, would be about fourteen feet, while a lens whose equivalent focus is six inches and used with the same stop — f. 11 — would be nearly thirty feet. The smaller the stop used, the shorter distance from the lens would be the fixed focus.

ELLEN J. T. — To spot prints means to paint out the white spots and to tone down the high lights on a print. Spotting colors to match the different tones of prints are sold ready mixed. A set of five colors costs 25 cents. A very convenient set of spotting colors comes on celluloid sheets, five different tones, ranging from black to light reddish brown. With these one can mix any shade desired for spotting prints.

CLARENCE JEWETT. — In preparing solutions for photographic use the dry ingredients are weighed and the solutions measured in a graduating glass. In making up a solution that called for hypo, water, and acetic acid, you would weigh the hypo on the scales, and measure the water and acid in the graduating glass. No wonder your hypo solution did not work when you measured the hypo in your graduating glass.

CAROL THOMAS. — Yes, you may enter any of the competitions in the Round Robin Guild, and you do not have to be a subscriber to the magazine. You must, however, be a member of the Guild. The statement in the January number of the PHOTO ERA that members must be subscribers was a mistake. Of course it is greatly to the advantage of the competitor to be a subscriber to the magazine. He then sees the magazine regularly and can study the work of his fellow-craftsmen. The price has been reduced, so that it is within the reach of all, while the quality of the work will remain the same that has distinguished the magazine in the past.

BERNARD F. — To clean bottles from the accumulation of sediment or deposit from photographic solutions, take equal parts of spirits of salts and water. Fill the bottle and let stand for an hour or

two. Shake well, and if the glass is not clear, repeat the process. To remove varnish from bottles, put the bottle in a dish of lukewarm water and place over fire till water comes to a boil. This will soften the varnish, and a cleansing in soap or water will be the only after treatment necessary. If bottles are too much discolored, better throw them away and get fresh ones. A good-sized bottle costs no more than five cents.

B. F. LANE. — The most popular size for an all-round camera is the 4 x 5. One using both films and plates should be the choice. Film packs holding a dozen films now come with most hand cameras where glass plates are used. The pack takes up only as much room as a single plate-holder. It may be removed at any time to focus on a subject, as each film is protected from the light.

GRACE D. L. — Your picture of the stars was very interesting. Perhaps I should say "star-tracks," for that is what one amateur astronomer calls them. Try pointing the camera at the North Star and make the exposure. You will find that the lines or tracks describe a circle with the North Star for the center.

JAMES T. — You will find a heavy ferrotype plate an excellent support for drying Velox prints. Lay the wet prints face up on the plate; set the plate in a slanting position, so that the water will drain off, and the pictures will dry very quickly.

S. GLUCK. — Most dealers in cameras will take an old camera in exchange when one is buying a new one of the firm. By corresponding with the camera exchanges, you can exchange your old camera for certain photographic articles you may require, such as plates, plate-holders, tripod, etc.

ROY L., JR. — Yes; formulas often call for distilled water, but its use is not necessary for ordinary photographic solutions. If the water is not clear, filter it through two thicknesses of filtering paper, and all impurities likely to injure the solution will be removed. Distilled water is that which has been converted into steam, then by cooling changed back into liquid.

D. O. — A fifteen grain bottle of chloride of gold (C. P.) costs 50 cents. Hydrochinon and eikonogen cost each 27 cents per ounce. Nitrate of uranium costs 80 cents per ounce. Prices fluctuate in photographic materials as well as in everything else, but the prices quoted above are the present prices.

FRANK DAVISON. — You ought to find a ready market for your photos of outdoor life in the woods. Many magazines buy such pictures, and the illustrated weeklies also are glad to get unusual pictures of wild game, birds, etc. Many papers hold weekly contests, among them being the Buffalo *Express* of Buffalo, N. Y. We shall publish in an early number a list of papers and magazines offering photographic contests.

GENIE FENTON. — See the August number for 1905 for directions for removing stains from negatives. The Guild department has an article on the subject, and in it you will find a formula for removing the yellow stains on your negatives.

HELEN G. — The PHOTO ERA will shortly issue its new circulars for the year, and in them will be found a list of subjects for the year's competitions. Your work is so good you ought to be a successful competitor. We hope for many interesting pictures for the competition "Trades," beginning in March and closing April 30.

LOUISE D. L. — See answer to Genie Fenton on removing yellow stains from negatives.

MADISON PHILLIPS. — To reduce the prolonged exposure required for dimly lighted interiors to about 1–5 of the time that would be used with a small diaphragm, the exposure should first be made with f. 32 for five minutes, then three minutes with f. 16, and finally two minutes with f. 8. Do not reverse the method. The resulting pictures have an agreeable softness, but at the same time are sufficiently sharp. This method is of advantage when copying pictures on coarse-grained papers, as the grain is greatly reduced.

A GENERAL DEVELOPER FOR ALL PURPOSES

THE following formula, made up in two solutions, is recommended to the amateur as a most convenient general developer for all-round purposes, producing excellent results on either plates, films, gaslight or bromide papers. Even with prolonged development it produces negatives entirely free from fog or stain. It does not stain the hands or finger nails, and is not poisonous. It keeps indefinitely, can be used repeatedly, and remains clear until exhausted.

A

Water..... 14 ounces
Sodium sulphite (des.)...600 grains
Edinol.....120 "

B

Water..... 14 ounces
Sodium carbonate (des.) 600 grains

FOR PLATES AND FILMS, take 1 oz. of A and 1 oz. of B. This may be diluted if slower development is desired.

TO INCREASE CONTRAST, take more of A than of B.

TO INCREASE SOFTNESS, take more of B than of A.

FOR GASLIGHT AND BROMIDE PAPERS, take 1 oz. of A and 1 oz. of B and add enough potassium bromide (ten per cent solution) drop by drop to keep the white clear.

OVEREXPOSURES can be controlled by adding 10 drops of acetone sulphite (fifty per cent solution) to each ounce of developing solution.

UNDEREXPOSURES. For contrasty subjects take 1 oz. of A, 1 oz. of B, and 2 oz. of water. For subjects lacking contrast take 2 oz. of A and 1 oz. of B, without adding water.

FOR STAND DEVELOPMENT, take 1 oz. of A, 1 oz. of B, and 20 oz. of water. The temperature of this solution should not exceed 65° or 70° F. When the worker becomes familiar with the action of the developer, stand development is an absolutely reliable method of developing uncertain exposures, and is especially recommended for professionals or amateurs who have a great many negatives to develop. By varying the amount of water used, the strength of the solution may be regulated so that development will be completed in any desired time. Negatives made in this way are sure to be free from fog and stain, and are quick, brilliant printers.

TO MAKE GROUND GLASS

BY following the accompanying directions with a very moderate amount of patience, one may produce ground glass with a finer grain than that which is usually obtainable. For microscopical work, when making negatives for enlarging, and other purposes, this is of considerable value. Obtain an ounce or so of fine ground emery, and have at hand four clean empty jam jars or large tumblers. Fill the first jar with water. Take a half-teaspoonful of the emery powder and stir up round and round in the water. Withdraw the spoon and watch the water until it nearly stops going round in the vessel. At this moment pour three quarters of the water into the second jar. Add a little water to this, stir up again, pour off into the third jar, and so on until we arrive at the fourth jar. Finally, empty three quarters of the contents of this into a big pie dish or basin. Then repeat the process, adding a little more emery powder. The object of this stirring and pouring off is to sift or sort out the smaller particles which are suspended in the water. while the larger ones fall to the bottom and are left behind. Then the water which is poured out of the fourth jar only holds very fine particles. The pie dish or basin is allowed to stand at rest until the fine particles are fallen to the bottom, when the water is cleared away and the

fine emery mud is scooped up and put into a small, wide-mouthed bottle. Next obtain a quite flat piece of wood or thick slab of glass a little larger than the piece of glass that is to be ground. Lay a bit of damp paper between the glass and wood to prevent slipping. With the point of a knife take up a little of the emery mud and put it on the sheet of glass. Then with a glass paper weight with flat bottom, rub this mud all over the glass, using a firm, even pressure and moving the grinder or muller in a continuous kind of spiral path. The first minute or two seems to produce little or no effect, but very soon the glass will begin to show the effect. The emery mud will require a few drops of water now and again to keep it to the consistence of a rather thick cream. The work should be examined from time to time. To do this, one must wash off the emery and *dry* the glass. For when the glass is wet the grinding is all but invisible. The finer the emery powder, the finer the grain, but nothing is gained by continuing grinding when once an even grain has been obtained.

PRINTING-OUT IN PLATINUM

ALTHOUGH the finished platinum print is conceded to be the perfection of permanency, it is a well-known fact that before use platinum paper must be handled with the utmost care. Age, and above all, dampness have a marked deteriorating effect, which tends toward giving weak prints, tinted whites, and often a mottled effect over the entire surface. By enclosing the paper in hermetically sealed tubes with enough calcium chloride to absorb the moisture in the atmosphere, the manufacturers have practically overcome all difficulties on the score of dampness, but age is a more stubborn foe. Sir William Abney has tested the effect of printing-out to the full depth platinum paper which had deteriorated from the effects of age and moisture. This required about four times the ordinary exposure, but satisfactory prints were secured in both cases. After printing to the full depth required, clear in the usual bath of hydrochloric acid.

PHOTOGRAPHING A SNOW STORM

PHOTOGRAPHING a snow storm is often attempted with frequent failure, although there are many pleasing prints in existence to show that a picture of this nature may be secured if proper precautions are taken. The beginner thinks that the worse the storm the better his chances of success, but the very contrary is true, a severe storm giving only a blur of indistinctness. A picture of this kind is best made when the snow is falling slowly in large flakes, and a dark background of buildings or other objects serves to make each separate flake clearly seen. By far the most common trouble is caused by flakes of snow passing near the lens and making blurred streaks. The only way to avoid this is to photograph through an open door, window, or else set up the camera under an awning or open shed, so that the nearest flakes are at least two yards from the lens. A rapid plate should be used and the exposure must necessarily depend upon the time of day, condition of atmosphere, and the nature of the objects included. The lens should be focused on some prominent object in the foreground, and the background, being thus thrown out of focus, will add to the effectiveness of the picture by carrying out the idea of indistinctness caused by the storm.

CLEANING BOTTLES

THE ease with which a bottle may be cleaned largely depends upon our knowing what has been kept in the bottle, so that we may select a suitable solvent or detergent. For instance, if the bottle has contained oily matter, then a hot, strong solution of kitchen soda, or liquid ammonia, or caustic soda or potash will meet the case. If the bottle first contained any of these alkalies — first rinse well with water and then with a dilute acid, say one part hydrochloric acid and ten parts water. In the case of iron solutions the bottle should be cleaned with strong sulphuric acid (oil of vitriol). But care must be taken in this case not to add water to this acid, as great heat is evolved and the bottle may be broken. Dilute

sulphuric acid should always be prepared by adding the acid very slowly (with much stirring, using a glass rod) to the water and not *vice versa*.

In the case of silver, gold, or platinum deposited from old toning baths, first put a little strong nitric acid into the bottle and turn it round and round in all directions for a few minutes. This will dissolve the silver. The bottle may now be emptied; then put in it equal parts of nitric and hydrochloric acids (*aqua regia*). As a general glass cleaner we may mention the following: in 10 oz. hot water dissolve 1 oz. potassium bichromate. When cold, add slowly 1 oz. sulphuric acid. This may be used over and over again. We subjoin a list of useful cleaning fluids for various contaminations.

Resin, Varnish, Lac. —First try wood alcohol, and if that fails, try a hot, strong solution of caustic potash.

Oils, Fats, and Greasy Solutions. — Any strong alkali, ammonia, caustic potash, etc.

Glycerine. — Plenty of hot water.

Tinctures. — Wood alcohol.

Spent Developers.—Strong hydrochloric acid, followed by sand and water.

Chalky Incrustation from Hard Water. — Dilute hydrochloric acid and water afterwards.

Turpentine. — Hot wood alcohol, then hot water.

Mechanical detergents, in other words, things which will rub and scrub the inside, are useful. A teaspoonful of small shot may be mentioned first. Failing that, a like quantity of sand may be used. Others prefer to break up a few cinders into small pieces. In all cases these scrubbers are used with about half a bottleful of water and patient, vigorous shaking.

WEAK PLATINUM PRINTS

WEAK platinum prints are the result of using a developer which is too cold, damp paper or weak negatives. If an under-timed or thin negative is to be printed from, strength can be gained by printing under blue glass.

A NEW STRENGTHENING METHOD

ALTHOUGH there have been many improvements in the methods of strengthening negatives, the use of bichloride of mercury and a blackening agent of one kind or another has been most used. In all the processes requiring the bleaching and redeveloping of the image, the preconceived idea that the addition of mercury, or any other metal, was superfluous, has been completely abandoned. Nevertheless, a well-known scientist, Mr. Welborne Piper, has discovered a process by which the image is simply rehalogenized without the addition of any metal and redeveloped with a resulting intensity equal to that obtained with mercury. It is a curious fact that this process had long been employed for an entirely different purpose without its strengthening action being noticed. The method is as follows: —

Bleach the image in a solution prepared exactly as below: —

Potassium bichromate...	20	parts
Hydrochloric acid.....	10	"
Water.....	1000	"

Leave the negative in this solution till it is perfectly uniform, with the same appearance on both sides, which will take from two to three minutes if the solution is fresh. Wash until every trace of bichromate has disappeared and expose for a moment to the strongest light possible. Then redevelop with an ordinary developer and wash for twenty minutes. The whole operation can be done in the light, and the exposure to bright light is only intended to hasten the development. If this exposure is carried too far it would produce spots in the film. All the ordinary developers seem to work equally well, but oxalate of iron is not recommended. The best, perhaps, is amidol, of a strength of 1 part to 100 parts of water and 10 parts of sulphite of soda without any bromide. It is recommended not to use bromide in any case, but rather to use a stronger and more energetic developer than for ordinary negatives. A short immersion in a hypo bath restores clearness to the negative. — A. HORSLEY HINTON *in Le Photogramme.*

ANNOUNCEMENT

THE Second American Photographic Salon will be exhibited in New York by the Metropolitan Camera Club from May 28 to June 9. Officers of the club for 1906 are: President, W. T. Knox; vice-president, Dr. W. J. Furness; secretary, S. C. Bullenkamp; treasurer, J. Hunter; librarian, E. Polasek; directors, Curtis Bell, B. F. Woodburn, Jr., L. A. Malkiel, W. H. Zerbe, D. Elmes.

On Friday evening, March 9, the annual auction sale of photographic goods will be held at the club rooms, 100 and 102 W. 101st Street. A partial list of articles will be mailed on request.

S. C. BULLENKAMP,
Secretary.

THE Executive Committee of the Photographers' Association of Iowa held its annual meeting recently and arranged for the Sixteenth Annual Convention to be held at Des Moines, and reports that an unusually interesting program was planned. The dates selected for the convention were May 8, 9, 10, and 11, 1906.

Preliminary to the session, the committee carefully reviewed the past and anticipated the future and were gratified with the progress shown to date, and the visions of future greatness. Not only is the association in comfortable circumstances financially, but the manifestation of interest in the coming convention is assurance that 1906 will easily be the banner year in the association. The attendance promises to be large and addition to membership extraordinary. Full particulars may be had of the Secretary, G. E. Fahr, Bonapart, Iowa.

AN INVITATION TO PROFESSIONAL PHOTOGRAPHERS

THE first important photographic event of the year will be the second annual meeting of the Professional Photographers' Society of New York, in New York City, April 5 and 6. This organization, although the youngest member of the rapidly growing circle of State associations, is taking the lead in the substantial movement toward a betterment of business conditions and in its solid support of the several national measures for the material good of photographers.

Its list of members contains many famous names, and these men, with shoulders to the wheels, are forwarding a movement, the influence of which is destined to be felt in every State in the Union before many months have passed.

The economic conditions as they have existed in the professional photographic field for many years, present a strange contrast to like conditions in other professions. As compared with men of equa merit and standing in other professions even those in which the members must exercise less skill and learning, the photographer is poorly paid and his standing in business and social circles, as a whole, offers an unfavorable comparison.

To discuss these conditions many prominent members of the profession have been invited to attend the meeting in April. The officers of the Photographers' Association of America, the executive boards of all the State organizations, and prominent members of the photographic press will be urged to join in the discussion.

From the multitude of counsel, this much may be expected: A brief expression of opinion from the leading minds in photography; a nucleus for future discussion between photographers individually and in photographic bodies, and a general opening of old sore spots that have gradually been passed up and forgotten, yet whose influence affects the health of the business as the hidden but deadly cancer affects the human system.

There will be no socialistic twaddle, no revolutionary sentiment; simply a calm, dispassionate dissection of causes and the wherefore; an abandonment of the long-cherished professional attitude which has hitherto forbade an open discussion of

the real conditions which confront the photographer.

In the full belief that the forthcoming meeting will inaugurate a new line of thought and that the increasing power of the society will turn this thought into action, we invite photographers everywhere to join us. The list of associate members from States other than New York is already large, but there is room for many more. By becoming a member and receiving the publications of the society, you will be kept in touch with the most progressive movements and will place yourself beside the men who, successful themselves, are helping others to succeed.

Then, there is a practical advantage in associate membership with our organization. We maintain a Labor Bureau, which, in time, will be the clearing house for photographic labor for the whole country. The privileges of the Bureau may at any time become of immense value, and there is no charge other than the three-dollar membership fee.

If you can attend the annual meeting, April 5 and 6, at the Hotel Astor, New York, we will be glad to welcome you. We want the advice and counsel of all who are interested in the upbuilding of professional photography. But your interest must be genuine. There is no room in our ranks for the weak-kneed brethren; there are too many at large in the business to-day.

The dues of the society for both active and associate members is $3 a year, payable to Secretary Walter E. Talbot, Schenectady, N. Y.

Respectfully,

DUDLEY HOYT,
ALVIN F. BRADLEY,
JOSEPH BYRON,
WALTER E. TALBOT,
DON C. SCOTT,

Executive Committee Professional Photographers' Society of New York.

WHAT IS A STUDIO LENS?

PHOTOGRAPHERS have been so long accustomed to the old types of photographic lenses, and it has been so long since there have been any radical improvements that it is little wonder that photographers have settled down to the conclusion that there is nothing new under the sun as far as lenses go. Progress has been made, however, in portrait lenses, and it behooves the studio artist to look into the new things that are being offered.

The Bausch & Lomb-Zeiss Portrait Unar has now been in use in studios for over two years, and the fact that sales are increasing steadily should indicate that this lens is a practical advance and that it does the work which is claimed for it in the studio.

Portrait Unar combines the speed and fine portrait qualities of the highest class portrait lens with the defining power of the high-grade anastigmat. Owing to the peculiar construction, it is possible to mount the systems of this lens in such a way that by means of a diffusing mechanism they can be brought close together or separated, producing, on the one hand, depth of focus and fine definition such as is required for groups and full figures, or on the other hand, the softness and modeling required for portraiture pure and simple. Neither of these qualities is secured at the expense of the other. The Portrait Unar, by means of this diffusing system, covers the whole field and is supreme in each.

The photographer who has heretofore been obliged to have an expensive rapid lens of large size for his group photographs now finds it possible to secure all the results that can be obtained with two lenses and the intermediate subjects which were covered by neither, with the Portrait Unar.

The Bausch & Lomb Optical Company, Rochester, N. Y., have issued a very interesting catalogue describing this lens, which will be sent to any address gratis on application.

GERTRUDE KAESEBIER AT THE PHOTO-SECESSION

THE management of the Photo-Secession, after regaling its many friends and admirers with a choice collection of bigum prints of the modern French school, headed by Robert Demachy, offered at its Little Galleries, 291 Fifth Avenue, New York City, during February, a representative exhibit of the work of Mrs. Gertrude Kæsebier and Clarence H. White. We recognize among the prints of the former artist many that are familiar to every worker by half-tone reproduction in the photographic magazines of Europe and America, including — *cela va sans dire* — the PHOTO ERA. We are always glad to see excellent prints, made by Mrs. Kæsebier herself, of such well-known subjects as "The Manger," "Blessed art Thou among Women," "Mother and Child," and others. They are recognized masterpieces and, although not recent productions, they exemplify the artist's most conspicuous characteristics — color, intrinsic beauty and emotional expression, attributes that were emphasized in Mr. Cram's worthy appreciation of Mrs. Kæsebier, which appeared in the May issue of the PHOTO ERA, 1900. The new works happily incorporate all these valuable traits and show upon what solid foundation the work of this eminent photo-secessionist rests. A comparison between the subjects, with which Mrs. Kæsebier first leaped into fame, and her later demonstrations, obviously exhibits a gain in design, solidity, repose and feeling, although sensationalism never marred a print of this modest, scrupulous and assiduous worker. The work of Mr. White is always interesting, but, with the advantages, not enjoyed by Mrs. Kæsebier, of not following photography as a steady, daily occupation, he does not seem to show the advance expected of him. His prints, to our thinking, do not act as a strong foil against those of his sister-artist. It is like putting on the same program with Johanna Gadski an instrumentalist of good, average ability, who, although an artist in the truest sense of the word, is unable to fully satisfy or draw adequate applause.

As we go to press, we learn that the Photo-Secession expects to have upon its walls, at 291 Fifth Avenue, New York City, a collection and exhibition of architectural photographs by Frederick H. Evans, London; portraits by David Octavius Hill, R. S. A., deceased; and landscapes and portraits by J. Craig Annan, Glasgow. This exhibition is to last from February 21 to March 7, the galleries being open from 10 A.M. to 6 P.M. daily, Sundays excepted. Mr. Annan contributes eighteen prints and Mr. Evans thirty. Mr. Hill is represented by nineteen prints, representing the pictorial photographic work of that famous Scotch painter and photographer.

MANY amateur photographers who are on the lookout for opportunities to make their hobby yield a little revenue, will be interested in a small advertisement elsewhere in this issue calling for pictures of children, illustrating plays and games or child activities and interests of any sort. Good pictures of huts and camps, animals and pets, infants creeping, and winter sports for children are desired. A set of pictures of this nature will be carefully selected to illustrate a most interesting book soon to be issued by a well-known Boston publisher.

FOR photographing street scenes and all other views in which rapid movement and animation are the keynote, no hand camera has ever been designed to sell at small cost which fills the bill so absolutely as the 3B Quick Focus Kodak, which has just been placed upon the market. The ability to focus quickly and accurately is the great feature of this instrument, and in addition it possesses all of the other good qualities which are characteristic of the other kodaks.

HARVARD CAMERA CLUB

THE annual exhibit of the Harvard Camera Club was held in the museum room of Robinson Hall, January 10 to 22. The total number of prints was less than in former years, but the quality of the whole was higher. One hundred and thirty-eight prints were shown by sixteen exhibitors. Mr. Philip P. Sharpless, a former president of the club, and Mr. Harold B. Warren acted as the judges. The latter kindly gave a very interesting talk on the pictures the evening of January 19, after which the meeting adjourned to the rooms of the president for refreshments.

Prizes were awarded as follows: First, for the best group, to Dana F. Dow, who showed twenty simple but strong landscape compositions, printed on platinum paper of his own manufacture — an iron printing-out paper developed in a platinum bath; second, to Mr. Thomas W. Sears, for twenty-two of his splendid landscapes, most of which are, perhaps, excessively brilliant; and third (an innovation this year), to Talbot Howe, a new and very promising man. Honorable mentions for single pictures were given to E. H. Gruening, "Venice"; H. F. Kellogg, "On Lake Lugano"; E. J. Wendell, "In the Mountains"; Clarke King, "A Narrow Street in Venice"; and Albert H. Moore, "View across the Guaire, Venezuela."

The club this year is in a very prosperous condition, and every one is working hard to make the Intercollegiate Exhibit, which it is hoped this year will be three or four cornered, the greatest success of all. The first view will be in Cambridge early in April.

PHOTO-SECESSION CALENDAR OF EXHIBITIONS

FEBRUARY 21 to March 7, British Exhibition No. 1. Photographs by J. Craig Annan, Glasgow; Architectural Photographs by Frederick H. Evans, London; and a collection of photographic portraits made sixty years ago by D. O. Hill, R. S. A., of Glasgow. Mr. Hill was the actual pioneer of modern pictorial photography.

March 9 to March 24. Photographs by Eduard J. Steichen, New York. The exhibition will include the photographer's experiments in color-photography.

March 26 to April 3, "Salon des Refusés." A collection of paintings, by American painters, that have been refused at the Society of American Artists, National Academy, Carnegie Institute, and Pennsylvania Academy of Fine Arts Exhibition.

April 5 to April 23. Multiple Gum-prints by German and Austrian Photographers. Hans Watzek (deceased), Vienna; Hugo Henneberg, Vienna; Heinrich Kühn, Innsbruck; Theodore and Oscar Hofmeister, Hamburg.

April 25 to end of season. General exhibition of work by members of the Photo-Secession.

These exhibitions are open to the public daily, Sunday excepted, from 10 A.M. to 6 P.M. A visiting-card admits.

AN interesting fact in the construction of Low shutters is that they are designed upon the balance principle, which requires that every shutter be in perfect poise when exactly halfway open. In this manner the dead weight of the wings in a Low shutter is entirely eliminated, both in opening and closing. On this account the wings always respond instantly to the first portion of the bulb pressure, requiring but a fraction of the power needed to operate an ordinary shutter. No other shutter is so designed as to take care of the dead weight or inertia of the wings and working parts. This is one reason why Low shutters work swifter, smoother, and easier than all others.

FROM the Champion Paper Co., Hamilton, Ohio, we have received the second number of *Pure White*, a monthly magazine devoted to paper progress, and we

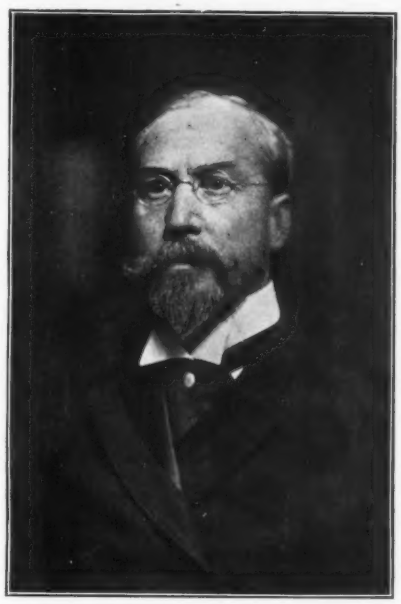
feel justified in saying that this firm has set a standard of excellence which other manufacturers would do well to emulate in their trade journals. The cover design of the January issue is particularly attractive; in fact, it ranks with the finest work in high-class magazine cover designing, and is one of the most striking and original ideas we have seen for some time.

WITH this issue of PHOTO ERA the Eastman Kodak Company announces the appearance of the Kodak Dry Mounting Tissue, a new product which solves the mounting problem and therefore becomes the greatest benefit to photographers which has appeared in the photographic field for some years past. By this new process the thinnest of mounting papers may be used without danger of curling. Thus double and triple mounting, which is productive of such charming effects, may be employed with the assurance that all of the underlays will lie perfectly flat, with the print entirely in contact. The tissue is perfectly dry and not sticky to handle, so that neatness in mounting is assured, and no time is lost in drying, as is the case with paste mounting. The process is simplicity itself, a hot flatiron being the only apparatus needed; the price is nominal, and no photographer, amateur or professional, can afford to be without a supply of this tissue.

THE Second American Photographic Salon, which was held at the Carnegie Art Galleries, Pittsburg, Pa., from January 12 to 28 inclusive, under the auspices of the photographic section of the Academy of Science and Art of Pittsburg, met with great success.

The Salon aroused great interest among the people, which was shown by their repeated visits.

The exhibition was viewed by 9683 persons, by actual count. In one day the attendance was 2996 persons. This is believed to be the highest record of attendance at any photographic exhibition.



E. G. MERRILL
PRESIDENT, LENS AND BRUSH CLUB

ON Monday, February 5, the regular annual meeting of the Lens and Brush Club was held at the new offices of the PHOTO ERA, 383 Boylston Street, Boston. The reports of the secretary and treasurer showed the organization to be in a good social and financial condition. The annual election of officers was held, and resulted in the choice of E. G. Merrill, of Salem, for president; James Stuart Compton, vice-president; E. J. Dunham, secretary; and W. John Searle, of Everett, treasurer. The plans for the ensuing year include a series of lectures by distinguished artists and a public exhibition of the work of the club.

ETCHOGRAPH PLATES

W. JAY LITTLE has invented an etching plate for photographers. The etching reproduced in this number, "Boatmen of Barcelona," was etched by Mr. Little on an etchograph plate, and was done by placing the plate over a photograph of the

ETCHOGRAPH BY W. JAY LITTLE
FROM A PHOTOGRAPH OF THE PAINTING BOATMEN OF BARCELONA

painting, and shows how any one can make an etching. The etchograph plate was patented Jan. 17, 1905, and covers the idea of a transparent non-actinic etching ground on a transparent base. So it can be readily seen that any one without a knowledge of drawing, perspective, or composition, can etch a plate by simply placing the plate over any subject and tracing with a needle, and then printing from the plate in any light and on any photograph paper as with any negative. The thin plate, No. 3, is made especially for portrait photography, and can be placed over the negative and printed together; the thickness of the celluloid etchograph plate softens the hard lines of the subject, besides giving a tone to the whole photograph by the beautiful stipple effect of the non-actinic etching ground; or the ground can be scraped off in places in the background, a tree or landscape can be drawn, and the plate can be used over and over again, which is a decided advantage over painting a background on the negative.

WE have, during the past year, received a number of letters from our subscribers congratulating us upon the covers used for PHOTO ERA, not only in the matter of design, but also as regards the paper. We are glad that the covers have been pleasing, as in the selection of them it has been our endeavor to use such papers as would not only fulfil their duties satisfactorily for cover purposes, but be suggestive from the photographic standpoint as well. It also has been the effort of the Mittineague Paper Company, of Mittineague, Mass., who are the manufacturers of the various papers used, to cooperate with us and to give in their advertisement each month complete information in regard to the cover used, and to supply sample books showing the various lines to all who desire them.

We would like at this time to call particular attention to this and last month's covers, which show two colors, brown and buff respectively, crash finish, of the Old Stratford Parchment Covers, and those of our readers who have secured a sample book showing the complete line must have been impressed with the wonderful possibilities of these covers for mounting and folder purposes. It is a line that has no duplicate on the market, which fact, together with its other essential qualifications, offers opportunities for work of individual character.

THE new store of Percival Carmichael, 13½ Bromfield Street, Boston, continues to attract attention as a center for photographic supplies. The stock of plates, paper, cameras, and lenses is one of the best and most complete in the city. A cordial invitation is extended to every amateur and professional to visit this store, where they will receive prompt and courteous treatment.

The Peerless Portrait

FROM ORIGINAL NEGATIVES ONLY

Panel Size 8 x 16 and 10 x 20, Matted with Oval or Square Opening Mat

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by W. Jay Little, Boston, Mass.

ith a needle on the surface free-hand, same as if using

und glass, focus the subject on the plate and etch it.
', if the work is to be done from a negative, place both
n come through the negative and plate, and trace the
a fine needle. Finish by placing plate on white paper,

ɔh, print, drawing, painting, design, or anything flat,
e in printing frame over the subject, or pin on a board,
on any photograph paper.
round. Keep plates in paraffine paper and they will re-
ld can be softened with turpentine.
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t or stipple effect, the shadows only being drawn, while
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By this new process, mounting is so satisfactory as to results, and so simple in operation, that it fairly merits a place in the Kodak system of photography—the way of Daylight Loading film ; of Daylight Development ; of Gaslight Papers that print in a few seconds; of chemicals ready prepared.

Kodak Dry Mounting Tissue will be welcomed by every photographer. The objectionable curling of paste-mounted prints on thin mounts heretofore has been impossible to overcome; and even on heavy stock there is the tendency to curl invariably. To obviate this, many attach print to mount by the corners only or across one end, a plan not thoroughly satisfactory as the print easily tears away and is liable to bend and break, while some have preferred not mounting their prints at all.

With Kodak Dry Mounting Tissue all this curling trouble is ended. The thinnest mount lies flat with the print entirely in contact. Thus double and triple mounting becomes feasible ; different tints of light stock may be used as inserts one above the other and all will lie flat. This gives the amateur opportunity for many charming effects.

Kodak Dry Mounting Tissue is certainly especially desirable for mounting prints in albums, as there is no crinkling of the album leaves after the print is attached.

Prints may also be mounted back to back and, being free from curl, can be used then as an album leaf. Indeed, amateurs will find this a very good way to preserve their pictures. Albums of this sort made up with pictures of a certain trip will make most acceptable gifts to members of the party; or with pictures of baby, for somebody's birthday.

But besides the non-curling feature, Kodak Dry Mounting Tissue has other decided advantages. The Tissue is dry; not sticky to handle; mounting is done more quickly; no time is lost in drying as is the case with paste-mounting; there is no apparatus required—just the Tissue and a flat-iron.

The professional photographer will find Kodak Dry Mounting Tissue of great advantage. He can use as thin mount stock as he likes, mount the print entirely in contact and it will be flat. He will not be compelled to run his heavy mounts through rollers to straighten them after the print is on. His prints are bone dry as soon as mounted (of importance in a busy studio). Any sized print may be mounted with the Tissue, while the Tissue being waterproof there is no possibility of the print becoming stained from any chemical in the mount stock.

The process of mounting is this: Lay a print on its face and tack to its back a piece of the Tissue of the same size, or a little larger than the print, by applying the point of a hot flatiron to small spots at opposite ends.

Turn the print face down and trim print and Tissue to same size.

Cover print with a piece of smooth paper and press the whole surface with the hot flatiron; press, don't rub. The iron should be just hot enough to siss when touched with a wet finger. If the iron is too hot the Tissue will stick to the mount and not to the print; if too cold, the Tissue will stick to the print and not to the mount.